DECORATION IN ENGLAND

FROM 1660 to 1770

BY

FRANCIS LENYGON

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DECORATION IN ENGLAND

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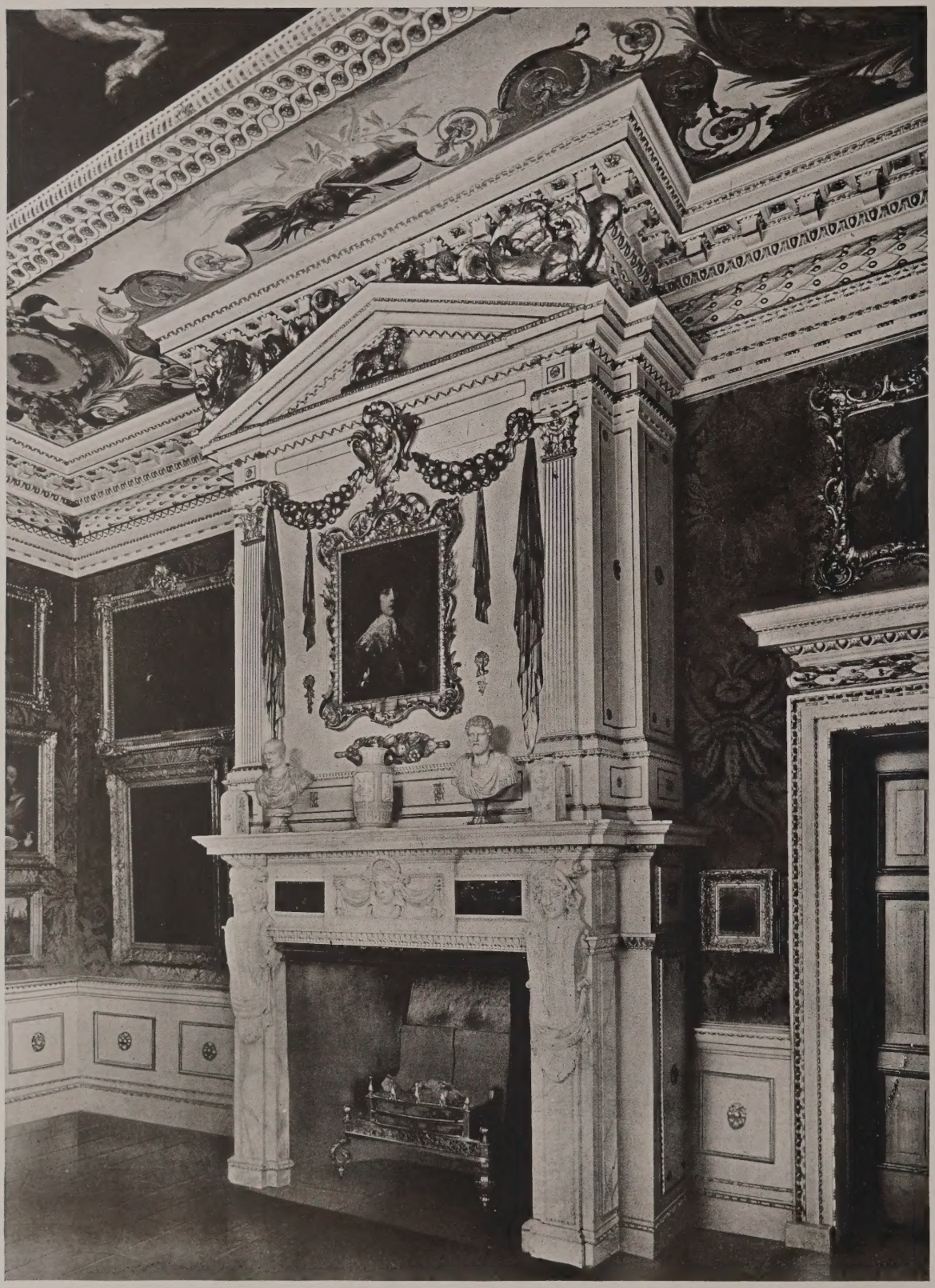

CHIMNEYPIECE and DECORATION of the Single Cube Room, WILTON HOUSE, WILTSHIRE. INIGO JONES, Architect (*circ.* 1648). An early example of Palladian treatment, of a type which did not become general till the waning of Wren's influence in the early XVIIIth century.

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PREFACE

IT is seldom realised how high was the standard of knowledge of Classic art among the wealthy and educated classes in England from the early years of the eighteenth century, and how widespread, at the same time, the interest and knowledge regarding decoration. The end of the seventeenth century had witnessed the rise for the first time of the architect-designer to full dominance over the decorative arts, and this was accompanied by the presence of a body of craftsmen able to carry out work classical in spirit, and, in the words of Inigo Jones, "solid, masculine, and unaffected," and stamped as well with the national qualities of thoroughness, restraint, and sincerity. Naturally, the ensuing period had its excesses and less admirable phases, but we cannot shut our eyes to its artistic value as a whole, and to its lessons for us at the present time.

Owing to that curious indifference regarding their own artistic productions that has often characterised the English people, decoration in England from the Restoration to the late eighteenth century was until recent years comparatively little known or esteemed. Indeed it is strange that no book has hitherto concerned itself with the whole range of the subject, though many excellent monographs have dealt with separate divisions, and unclassified illustrations of country house interiors are widespread. The aim I have broadly kept in view in the present work has been to show the characteristics of Interior Decoration in a series of comparative illustrations, arranged as far as may be in chronological order, with text in the form of three historical introductory chapters on the three chief phases of the style. In the text accompanying each chapter I have endeavoured to show the historical setting, and to trace a few of the formative influences, English or Continental.

The dates which I have adopted as fixing the limits of the periods treated are coincident with the rise and decline of what is usually known as the Later Renaissance in England, and mark, it is felt, the highest expression of Renaissance spirit in England. The variety and vigour of Elizabethan and Early Jacobean Decoration is remarkable, but it is a style totally different in aim and conception to that which followed. Again, after 1770 the later manner of the Adam school marks the end of the vigorous Renaissance tradition.

Even with these limitations of date the amount of material available would have permitted the book to have been indefinitely enlarged. My aim has been to confine the illustrations to typical examples, and if the book does anything to extend knowledge and arouse increased interest in the subject I shall be well satisfied.

The book is uniform with the companion volume on "Furniture," in order that these two subjects may be correlated as far as possible, and that contemporary examples of both may be illustrated from the same sources. This is desirable and advantageous in view of the very intimate connection between architect and furniture designer in the early eighteenth century.

FRANCIS LENYGON.

31 Old Burlington Street, W.,
September 1914.

NOTE OF ACKNOWLEDGMENT

I MUST express my sense of indebtedness to the owners and occupiers of the houses of which illustrations are included, for their kindness in allowing photographs to be taken. Without their co-operation in thus readily granting permission, it would have been impossible to have prepared the work. To Mr R. Freeman Smith are due many helpful suggestions made from his wide experience.

Messrs Bedford, Lemere & Co. of London have allowed me to reproduce photographs of Carrington House, Chesterfield House, and other subjects from their extensive series. Mr Bustin of Hereford has given permission for the illustration of several of his photographs, and Messrs Lawrence & Jellicoe have permitted the inclusion of Fig. 332 from Mr Percy Macquoid's "History of English Furniture."

Messrs Russell & Co. of Windsor have permitted the inclusion of a photograph from their series of interior views of Windsor Castle.

The publishers have supplied some subjects from their large collection of photographs, as well as two illustrations from Mr G. P. Bankart's "Art of the Plasterer."

Some of the illustrations appeared a year or two ago in a special series of articles in the *Art Journal*.

The Lord Chamberlain has given his sanction for photographs to be taken at Kensington Palace; particulars of the several examples illustrated will be found in the index to illustrations. Mr G. Montague Ellwood has designed the title-pages and covers of this volume and also of "Furniture" and "Tapestry-Weaving" in the same series.

F. L.

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DECORATION IN ENGLAND

CHAPTER I

HISTORICAL, 1660-1715

THE half century which is covered by our period, including the reigns of the later Stuarts and of William of Orange, is remarkable in architecture for the sudden expansion after the check given by the disturbances of the Civil War and the insecurity of the Commonwealth. The genius of Inigo Jones did not get free play, and he left few domestic buildings on his death in 1651. His pupil and successor, John Webb,[1] carried on Inigo Jones's traditions of house building and decoration with a difference, and his period entirely came to an end a decade after the Restoration on his retirement, when Wren was chosen to succeed Denham[2] in the Royal Surveyorship. The Italian character of Inigo Jones's style suffered some change in Webb's hands; Wren had no Italian training, and it was the influence of Holland that became paramount in England from 1660. Charles II., during the greater part of his exile, lived there; and many English Royalists spent years there, or, like John Evelyn, made what was in effect a grand tour, in which Holland was treated as as educational as Northern Italy.

Holland's commerce between the years 1651 and 1672 seems to have reached its greatest height. The Dutch had in their hands almost the entire carrying trade of Europe; they were first in the field in trade with the East, and it has been estimated that during the seventeenth century the foreign trade and navigation of Holland was greater than that of all Europe besides. The influence of a people with such a pronounced instinct for domestic luxury, spreading even among the lower middle classes, is not surprising. The interest felt by the exiles and travellers in Holland was disseminated by a number of travel books published in the latter half of the seventeenth century, in which the magnificence of the town hall of Amsterdam, the Mauritshuis, and the House-in-the-Wood, was recounted at full length. For instance, in Sir William Lower's journal of the Voyage of Charles II. in Holland in 1660, there is a detailed description of the dining-room of "Prince Maurice his house."

"There is more than one dore that gives entrance into the dining-chamber which makes one of the fairest pieces of the whole building; and in entring through the middle dore, which is over against the great stairs, one of the fairest and costliest in all Europe, because it is double, most large, and all built of a most rare Indian wood, one discovers it fully, so that wee see at one end the same time the cross-barred windows . . . the two chimnies of both sides, and in the midst above an overture which makes a roundel like the foot of a lamp, shut with glass,

[1] 1611-1679.

[2] Who died 1669.

and environed with a gallery, or with a ballister, which makes the tower of the lover or open roof. From the centre of the lover descended low a Royal Crown, very gallantly made, in the midst of four lustres or Christal Candlesticks. The hall was furnished with ordinary Tapestry, which is of crimson damask." "There is not any state in Europe where the people are so rich as Holland," writes a later admirer.[1] Owen Feltham speaks admiringly of the costliness of their interior decorations, "not only in hangings and ornaments, but in pictures which are found even in poorer houses." Their skilled artisans were ready to emigrate at the decline

FIG. 1.—SIR CHRISTOPHER WREN (1632-1722), by KNELLER.

of this prosperity after 1672, and Dutch carvers and merchants figure constantly in contemporary accounts and diaries, such as that of John Hervey, Earl of Bristol. One Dutch architect, Captain William Wynne (or Winde) practised in England; and the English architects formed a style on Dutch models which was already established before the advent of Wren, with whom it is generally associated. The English, if not inventive, were always quick to adapt, and by the close of the century we had little to learn from the Continent in architecture or the decorative arts.

[1] "A New Description of Holland" (1701).

Charles II., as Evelyn notes, "loved planting and building, and brought in a politer way of living which passed to luxury and intolerable expense."[1] The next influential ruler, William III., shared Charles's tastes for building and planting, and his additions to Hampton Court were doubtless a model for the decoration of many of the houses of the courtiers and nobility. In this reign a fuller French influence makes itself apparent, and there was an infinitely stronger bond of social intercourse between the French and English people than ever has existed since the French Revolution. French craftsmen were not wanting after the Revocation of the Edict of Nantes, and to this French Huguenot immigration is due the presence in England of Daniel Marot, who styled himself "architecte des appartements de sa majesté Britannique" in his pattern book published in 1712. France, under Louis XIV., or at any rate during the earlier and more prosperous portion of this long reign, was the centre of immense activity in architecture and the arts; and even after this prosperity had abated, French influence continued to affect Germany, Italy, Holland and England, more or less irresistibly, until the late eighteenth century. There are many copies of Versailles on the Continent; but in England the French influence, very potent in furniture and certain decorative details, was less considerable in architecture during the reign of William. Old Montagu House[2] and the first Duke of Montagu's additions to Boughton are remarkable from their isolation from other houses of the date. It is significant that Montagu House was built by the French architect Puget, and though no records prove the designer of Boughton, in all probability Puget was responsible for the design. And while the exterior of Boughton resembles a French château of Louis XIV.'s reign, the interior is essentially English. Both these houses were built for Ralph, Earl and afterwards Duke of Montagu, who had a marked French bias, and had been Ambassador to the Court of the Grand Monarque. The panelling, the work of English craftsmen, remained untouched by French influence, but the decorative painting of this reign was to a great extent the work of Frenchmen such as Louis XIV.'s godson, Laguerre, or English artists who had learned their art in France.[3]

FIG. 2.—GRINLING GIBBONS (1648-1720), by KNELLER.

[1] "Diary," 4th February 1685.

[2] The first Montagu House, which was burned down in 1686, was designed by Richard Hooke (1635-1703). The second was the work of Puget, and the interior was painted by French decorative painters, De la Fosse, Rousseau, and Monnoyer.

[3] Isaac Fuller and Thornhill.

The French influence continued under the reign of Anne, but in a soberer form, and giving place, in the case of some great houses built during this reign, to an Italian feeling, owing to the number of Italian painters and stucco workers who were brought into the country by architects such as Gibbs, or patrons such as Vanbrugh's friend, the Earl of Manchester. It is possible that the economical bias of Anne,[1] whose civil list never averaged more than £500,000, and who showed no taste for planting and building like her predecessors upon the throne, may have had an effect upon the style of decoration and furniture marked by a growing plainness and sobriety, but this was more immediately caused by the drain of the

FIG. 3.—SKETCH FOR THE DECORATION OF A ROOM at HAMPTON COURT, 1694, from the Wren Portfolio (Soane Museum).

expense of the long wars during her reign, and the reaction after the previous enriched style. In the great houses, such as Castle Howard and Blenheim, what is noticeable is, however, not economy of material, but a desire to attain magnificent effects by massive plainness and size, as compared with the earlier desire for rich detail upon a smaller scale. Much of this is attributable to the personal idiosyncrasy of Vanbrugh, whose passion for size amounted to megalomania. The houses themselves were not so large in extent as some of the great late Elizabethan and Jacobean palaces, such as Holdenby and Audley End, but the size and

[1] In her first speech of 1702 she thanked the nation for her revenue, assuring it that "she would take great care it should be managed to the best advantage." "And while my subjects remain under the burthen of great taxes, I will straiten myself in my own expenses rather than not contribute all I can to their care and relief." She never bought a jewel during her reign, and during nine years her outlay on dress, including coronation robes, was only £32,050.

height of the state rooms, and especially the hall, was increased. The early stages of Vanbrugh's[1] architectural career are somewhat obscure, and it is not known where he learnt his art, beyond the fact that he was sent to France in 1683, from whence he returned at the close of 1685, and was imprisoned in that country in 1690-92. Castle Howard and Blenheim belong to the early years of the succeeding century, and he was also employed upon a number of lesser houses, while his style was closely followed by architects like Wakefield, who worked under him. For the latest of his important houses, Grimsthorpe (1722-24), he provided the "biggest entrance hall in the kingdom."

During the half century we have been considering, the close and enlightened interest taken by the owners and builders of small and great houses is a fact of much significance. The

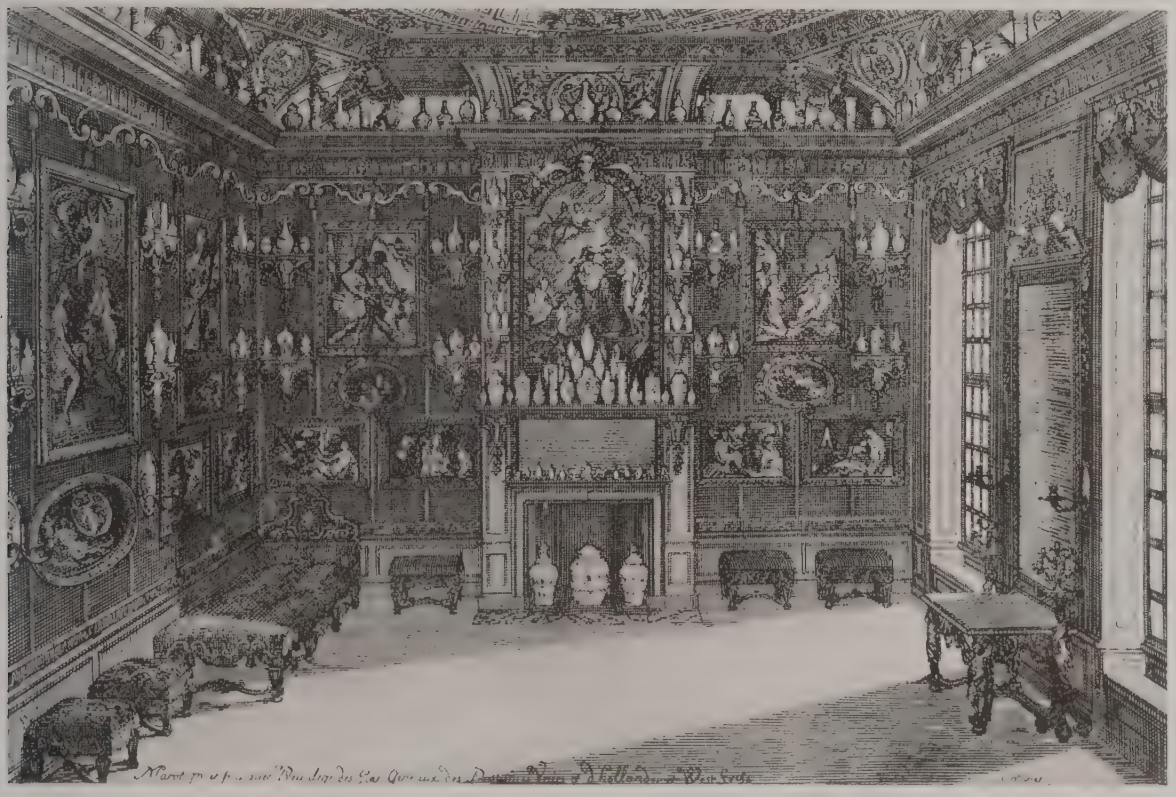

FIG. 4.—DESIGN FOR A ROOM, by DANIEL MAROT. *Circ.* 1690.

fourth Earl of Devonshire turned from the disappointments of political life to architecture and the arts, which had interested him since the early days of his foreign travel, and to the rebuilding of Chatsworth.[2] In the majority of the great late seventeenth-century houses the name of the architect is unknown; in several cases the design is attributed to the owner.

[1] 1664 1726

[2] Bishop Kennet writes that the Earl "contracted with Workmen to pull down the South Side of that good old Seat and to rebuild it in a Plan he gave to them for a front to his Gardens so fair & August that it look'd like a Model only of what might be done in after Ages. When he had finish'd this Part he meant to go no further; till seeing Public Affairs in a happier Settlement, for a Testimony of Ease and Joy, he undertook the East side of the quadrangle & rais'd it entirely new in conformity to the South and seemed then content to say that he had gone half way through and would leave the rest to his Heir. In this resolution he Stop'd about Seven years, and then reassum'd Courage and began to lay the Foundations for two other Sides to complete the noble Square, and these last, as far as Uniformity admits do exceed the others by a West front of most excellent Strength and Elegance, and a Capitol on the North side that is of singular ornament and Service." (The South front was begun April 12th, 1687.)

At Hinchingbrooke, the Earl of Sandwich[1] was probably his own architect, and the execution of the work was in the hands of Kennard, the master-joiner at Whitehall, and of Philip Packer, who consulted with Lord Sandwich as to the proposed improvements. The panels of the staircase were brought to Lady Sandwich in London for her approval before being sent down to Hinchingbrooke. The details of the building and decoration of Burley-on-the-Hill were

FIG. 5.—SIR JOHN VANBRUGH (1664-1726), by RICHARDSON.

personally overseen by the Earl of Nottingham, who himself ordered each chimney-piece, the dimensions and colour of which appear to have caused him much anxiety and correspondence.[2] The Duke of Marlborough found time to write from Brussels in 1708 about the furnishing of his new Palace at Woodstock, directing Vanbrugh to finish the breaks between the windows in the great cabinet with looking-glass. The interest was repaid by the extraordinary skill and accuracy of workmanship among the craftsmen, so that at Blenheim "so perfectly was the work

[1] "The Earl of Sandwich," by Frank Harris.

[2] "History of Burley-on-the-Hill," by Pearl Finch.

carried out that it is possible to look through the keyholes of ten doors and see the daylight at the end over three hundred feet off."[1] The Diary of Celia Fiennes, which records her journeys up and down England in the reigns of William III. and Anne, is illustrative of the amount of diverting and profitable knowledge" its author possessed of the gardening, building, and decoration in the new and fashionable style,[2] and preserves a picture of many great houses. Of the fourth Earl of Devonshire's additions to Chatsworth she writes admiringly:—

"The Hall is very Lofty, painted top and sides with armory and there is 18 steps on Each side goes up as an arch, w^th^ Iron Barristers tipt w^th^ gold w^ch^ Meetes on ye top Large steps of Stone. Thence you Enter a dineing roome, two drawing roomes, a bed Chamber and Closet w^ch^ opens thro' the house a visto . . . . ye ffloores of ye Roomes are all finely Inlaid, there is very curious Carving over and Round the Chimneypieces and Round the Looking-glasses that are in ye piers between the windows, and fine Carv'd shelves or stands on Each side of ye glass. Every roome is differing work and all fine Carving and over ye Doores some of it is of ye Natural Coull^r^ of ye wood and varnished only—others painted. Ye Duchess's Closet is wainscoated w^th^ ye hollow burnt Japan, and at each corner are piers of Looking glass . . . . The roomes are all painted very finely on ye top; all ye windows ye squares of glass are so large and Good they cost 10s a pannel."

FIG. 6.—SIR JAMES THORNHILL (1675-1734), by HIGHMORE.

The "neatness" and "convenience" of smaller houses such as Sir John St Barbe's near Southampton are also put upon record by the same visitor:—

"The House is a halfe Roman H. Ye Hall is in the Middle w^th^ double doores, its very lofty and large. . . . . The great hall is divided in half by the staircase w^ch^ hangs on its own work not supported on either side to the first half pace and all the way up without Support, on the one Side they are of Oake, the railes and Banisters are varnished. On the other side of the Staires are severall Rows of Pillars of wood Painted like Marble for to Walke between. Ye hall Runns quite through to the Garden where there is a door w^th^ stepps down, and so at this door you see thro the house. The other wing of ye House is a large parlour and Drawing Roome, this is out of the hall by the Garden; the hall is well painted and a Carved Cornish round and pillars on the wanscoate round the Roome. The parlour is wanscoated and painted a Cedar Coullour."

The rooms, as we see, whether "dining parlours" or drawing-rooms, were either wainscoted or hung; small rooms were treated in a lighter or more fanciful style; while the hall

[1] "Blenheim and its Memories," by the Duke of Marlborough. (Famous Homes.)

[2] Novelties such as sash windows, double doors, Grinling Gibbon's carvings, call especially for her admiration.

and staircase hall were often painted by decorative artists. A lavish use of decorative painting and marble is characteristic of the interiors of the great houses of the early eighteenth century, and is a reflection of the Italian influence. Both marble and painting figure largely in the Duke of Buckingham's account of Buckingham House, built in 1705 by the Dutchman Wynne, which had "a large Hall, paved with square white stones mixed with a dark-coloured marble; the walls of it covered with a set of pictures done in the school of Raphael. Out of this on the right hand we go into a parlour 33 feet by 39 feet with a niche fifteen feet broad for a Bufette, paved with white marble, and placed within an arch, with Pilasters of divers colours,

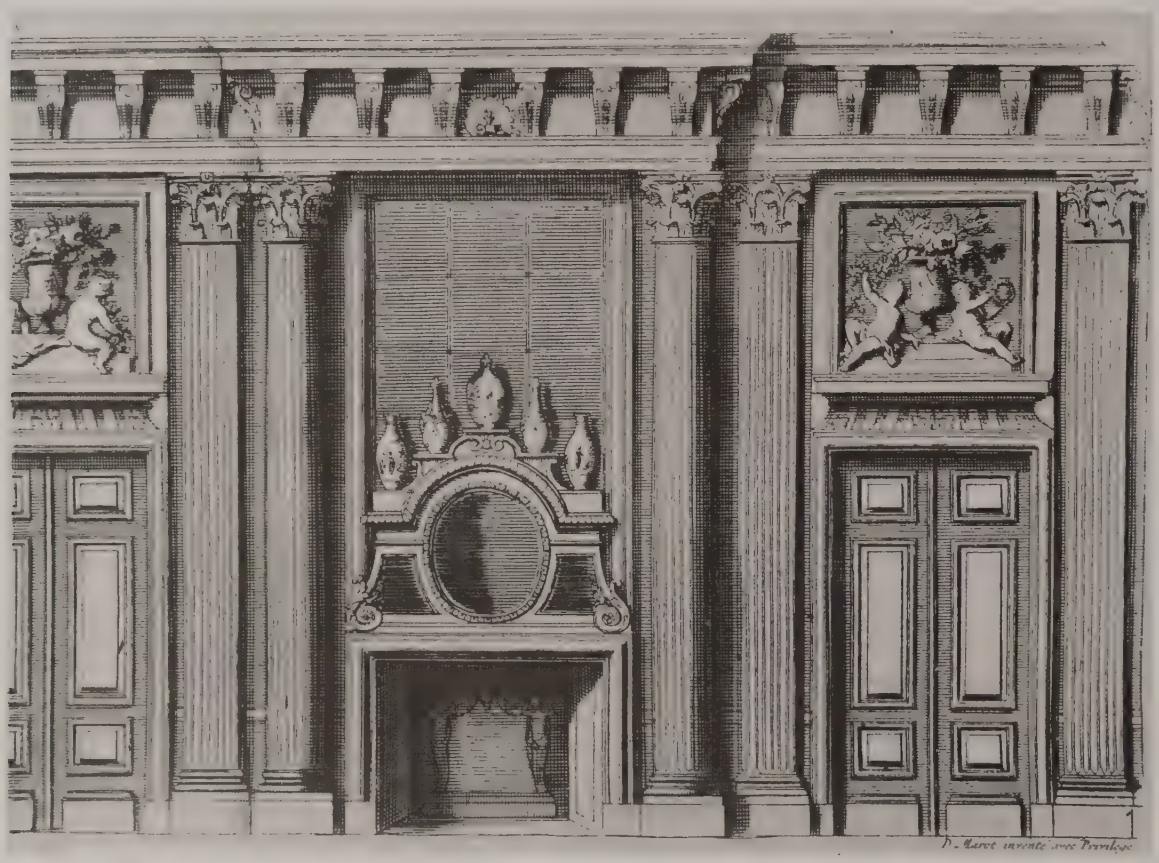

FIG. 7.—DESIGN FOR SIDE OF A ROOM, by DANIEL MAROT. *Circ.* 1700.

the upper part of which as high as the ceiling is painted by Ricci."[1] Equally rich in marble and Italian painting was the "princely" Duke of Chandos's seat at Canons, where the saloon, supported by marble columns, was painted by Belucci, who also decorated the ceiling of the grand staircase. The latter was of marble, with steps in single blocks some twenty-two feet wide, leading to what were termed the royal apartments, where the ceilings were also painted by Belucci and the doors were fitted with gold[2] or silver fittings.

These and other contemporary accounts present interiors of considerable richness, variety, interest, and warmth of colour.

[1] The Duke of Buckingham's "Works" (1729).

[2] Probably silver gilt.

CHAPTER II

HISTORICAL, 1715-1745

THE early Georgian style—although so little due to the personal influence of the first two Hanoverian kings—coincides closely with their reigns, and covers the space of forty years between about 1720 and 1760. George I.—who, as we are told, had no regard for the English and was almost entirely ignorant of the language—certainly never attempted any encouragement of the arts in England;[1] but through no merit of his, the definitely Georgian style in architecture and decoration developed not long after his accession, and continued through the reign of the second George until the innovations of Robert Adam, which were almost exactly coincident with the accession of George III. The name, therefore, may be considered as marking a date.

The wealthy and cultured class was a comparatively large one in England compared with the other nations of Europe. Defoe's tour leaves a strong impression of the wealth that had come to the country since the Revolution. There was an extraordinary extension of commerce and enterprise, and the merchants of Turkey, East India, and the South Sea became increasingly influential. The Army and Navy, which became permanent institutions early in the eighteenth century, contributed to the stability of trade abroad, and the foundation of the Bank of England was a landmark in the financial history of the country. One of the greatest houses in England, Wanstead, was built by the parvenu Sir Richard Child,[2] and Bubb Dodington's[3] town and country houses appear to have been among the finest of the period. "All the world was mad on building as far as they could reach," as Vanbrugh tells his friend Lord Carlisle in 1721, and this limit was often over-stepped, since we hear of many who over-built themselves and whose houses remained unfinished, or were sold for the sake of their building materials.

That the reigning style should be Italian is due to the influence of the ever-increasing number of aristocratic amateurs who made the Grand Tour in the peaceful days of the early Georges. It would be difficult to over-estimate the importance of this class, both as patrons and leaders of fashion, at a time when a knowledge of architecture was no uncommon accomplishment among men of leisure. The Englishman of this class was to a great extent thrown back upon the patronage and enjoyment of art if he happened to have tastes above the fox-hunting Squire Westerns of the day, or took no part in politics. A political career was, indeed, almost impossible under the jealous domination of Sir Robert Walpole, while under that great peace minister there was small chance of a military one. But there remained art—in a wide sense including the study of architecture, the gathering of a collection of pictures (preferably Italian), the patronage of artists and singers and of architects, the building of a great house which should be a monument, a *magnum opus*. Vanbrugh's patrons, the Earl of Manchester and the Duke of

[1] "The new monarch was devoid of taste, and not likely at an advanced age to encourage the embellishment of a country to which he had little partiality."—Walpole, "Anecdotes of Painting."

[2] Who offered £10,000 in 1711 "for making a man that's no gentleman a Lord," but had to wait till 1718 for his peerage.

[3] His father is variously described as an Irish fortune-teller and an apothecary at Weymouth or Carlisle.

Marlborough, who were abroad on public business in the early years of the eighteenth century, showed their practical interest in the furnishing and building of their houses in their correspondence. But the amateur and the amateur architect of the early Georgian period were much more influential. Of Henry, ninth Earl of Pembroke,[1] who had some claim to be considered an amateur architect, Horace Walpole wrote that "no man had a purer taste in building." Lord Burlington[2] spent "large sums in contributing to public works, and was known to choose that the expense should fall on himself rather than that his country should be deprived of some beautiful edifice."[3] His enthusiasm involved him in debt, and this was also the case

FIG. 8.—MARRIAGE À LA MODE: The Second Scene (1749), by HOGARTH.

with the less magnificent Sir Thomas Robinson[4] of Rokeby—"Long Sir Thomas"—another devout Palladian and amateur architect, who rebuilt the mansion of Rokeby. Both these men designed buildings; while there is no design to the credit of Thomas Coke, the first Lord Leicester, who, however, had "such a delight and passion for architecture," says Brettingham,[5]

[1] 1693-1751. [2] 1695-1753.

[3] Walpole, "Anecdotes of Painting." He adds, "On this account he became so seriously involved in money difficulties that he was compelled to part with a portion of his Irish estates."

[4] 1700-77. Sir Thomas Robinson travelled over a great part of Europe, giving special attention to the architecture of Greece and Italy, and the school of Palladio.

[5] "Plans, Elevations, and Sections of Holkham," 1760.

"that he frequently concerted with me the publication of a book of plans of houses from ten to fifty thousand pounds' expense, and some others of less value. This was our joint study and amusement in the country." Lord Chesterfield again spent both his time and money on the building of Chesterfield House in South Audley Street, where he boasted that the Library was the finest room in London. But besides these well-known personages the less famous amateurs had a voice in the building of their houses, for "in England, more than in any other country, every man would fain be his own architect," and the result is a very individual and personal quality in great and small English houses.

FIG. 9.—MARRIAGE À LA MODE: The Fourth Scene (1749), by HOGARTH.

The reign of George I. was the beginning of the spread of the Grand Tour. Before that time it had been restricted to the few; about 1740, as Lady Pomfret writes, it was "carried a great deal too far amongst the English,"[1] and had become a necessity, the usual completion of the education of a gentleman.

The renewal of peace had given the eldest son his chance of foreign travel in France and Italy. Thomas Coke was sent at the age of fifteen on his travels, which lasted six years.[2] Lord Burlington was completing his education in Italy at the same time. A little later Horace

[1] "Hartford and Pomfret Correspondence."

[2] He returned to England 1718, having passed through France, Germany, Holland, Flanders, Malta, Sicily, and Italy.

Walpole, at the age of twenty-two, went with a party of friends, in 1739, to Paris, Rheims, Geneva, Turin, Florence, Rome, Venice, and the south of France. France and Italy were the attractions of the "politer parts of Europe" to the travellers, and their stay was generally a prolonged one in the cities of Northern Italy Venice and Florence. Some of the less carefully conducted young men, as Chesterfield wrote, saw nothing but the English worlds abroad, and came home at three or four and twenty refined and polished (as is said in one of Congreve's plays) like Dutch skippers from a whale-fishing; but in more favourable cases the Grand Tour was so protracted that it is not surprising that the young Englishmen learned something of art and architecture, and developed the habit of collecting pictures, statues, or curiosities, of viewing Italy "Knick-knackically," a danger against which Chesterfield warned his son. For their descendants the taste has been a distinct advantage, for the tour was responsible for the formation of the great private collections, which were and are still a feature of the great houses of the Georgian period. The taste for Italian music and Italian singers was one result of the tour. Another result was the Dilettanti Society, a small and private Club extremely influential in matters of taste from its beginning, though its serious archæological work belongs to the latter part of the century. This society, founded by five gentlemen,[1] had as its object the "encouraging at home a taste for those objects which had contributed so much to their entertainment abroad"; and the name had then no trace of its acquired modern stigma. The Society was a useful committee of taste, an adequate board of patronage, though Walpole says that the qualifications for membership were drunkenness and a visit to Italy. The last qualification was really essential, though some of the members combined both. "The two chiefs, Lord Middlesex and Sir James Dashwood, were seldom sober the whole time they were in Italy." One of the rules of the Club was that no one could be proposed unless by a member who had personally known

FIG. 10.—RICHARD, EARL OF BURLINGTON (1695-1753), by KNELLER.

[1] The exact date of the foundation of the Dilettanti Society has not been ascertained, but it was probably December 1732.

him in Italy. After one election it was discovered that the proposing member had met his friend at Avignon, whereupon the resolutions were passed, first, "that it is the opinion of the Society that Avignon is in Italy"; secondly, "that no other town in France is in Italy"—resolutions only valuable as an index to the relative importance of France and Italy in the English taste of the day. France was not "classic ground."

Though the Grand Tour included many of the cities of Italy, the influence which we have described as Italian is more properly Venetian, though the early eighteenth-century Venetian baroque and its excessive floridity was mitigated and refined by the finer and soberer English taste. Venice was at once the most industrial and most amusing of cities, and held a peculiar position among the other Italian states. It was, it is true, supreme in the art of life, the playground of Europe, the "masque of Italy," where kings might amuse themselves incognito, and where balls and pageants were none the less pleasant from being a paying investment to the State. At the same time it had its industries, its still considerable commerce with the East. Here (or rather at the island of Murano) the glass mirrors and chandeliers which were so essential a part of the decoration of the eighteenth-century reception rooms were still made; in Venice and in the neighbouring towns the large-patterned velvets and damasks were still woven; the carving and gilding of sumptuous furniture was still carried on.

Even more remarkable at this period was the outburst of original artistic production, the vitality of Venice in the midst of a decadent Italy—a production amazing when we consider the city's small population. It was the age of Canaletto, Guardi, Longhi, and Tiepolo, and the first named found a large public in England. Longhi was little known out of Venice, but Zucarelli was admired and bought, and the fashionable pastellist, Rosalba Carriera, was much visited by the tourists.

In addition to its living artists, its private collection of old masters and objects of *vertu* were famous during the seventeenth and eighteenth centuries. De Brosses says that in his day Venice was supposed to have more pictures than the whole of Italy put together, and assures us that she had more than all France to his own knowledge. Moschini records that the English consuls in Venice were dealers in works of art, and the Republic had at an earlier period taken steps to check the trafficking in antique works of art, which were considered as the "artistic patrimony of the State."[1]

Finally, Venice and Vicenza were the richest of all Italian cities in the buildings by Palladio, and a reaction in his favour took place in Italy at the beginning of the eighteenth century,[2] due to the writings and propaganda of the Venetian, Fra Carlo Lodoli (1690-1771). The Venetian influence in architecture is consequently very marked in England after the early years of George I. Even before Wren's death, the reaction against his manner had set in. The model and immediate source of inspiration were the works of Palladio; and the Italian was as far as possible substituted for the English tradition. Architecture was a fashionable study, and a more widespread and accurate knowledge was rendered possible by the production of Palladian literature. An edition of Palladio was brought out by Leoni,[3] one of the many architects patronised by Lord Burlington, the most munificent of patrons in that age of patronage.

Colin Campbell's[4] "Vitruvius Britannicus" may be taken as a manifesto of this school, and Palladio was to him the greatest architect the world had known, while Inigo Jones has all

[1] Molmenti, "Venice"; The Decadence, Part I.

[2] The villas built in the early eighteenth century near Venice would have had their influence on the English visitors of the period, such as the Villa Rezzonico near Bassano, built in the early years of the eighteenth century, which has a main dwelling house of remarkably plain exterior, while the interior is richly adorned with stuccoes, oil paintings, and frescoes.—Molmenti, "Venice"; The Decadence, Part I. Palladio's villa for Paolo Almerigo was copied in England at Mereworth, Chiswick, and Foot's Cray.

[3] In 1715.

[4] Died 1729.

Palladio's "regularity with added beauty and majesty." But the interior decoration of the English Palladians was not so directly Italian as their architecture. Of the only two architects of this school who had a recognisable and individual style of their own, Gibbs[1] and Kent, the former dropped into the contemporary early rococo style, especially in plaster ornament. Kent, with a greater sense of congruity, made himself the master of the decorative style of Inigo Jones; so that his alterations at Raynham for the second Viscount Townshend are hardly distinguishable from the older work; while he used and adapted, as at Holkham, the sketches of Inigo Jones that his patron the Earl of Burlington had acquired. As a decorator his work has hardly been sufficiently appreciated; masculine and unaffected, it has a richness and largeness that is peculiarly attractive when compared with the later work of Robert Adam and his school of imitators.

Considering his importance as the author of the finest decorations of the first half of the eighteenth century, some record of his life and work is necessary. The date of his birth is given as 1634, but no definite information as to his birthplace is obtainable. The author of "Murray's Guide to Yorkshire" (who gives no authority) states that he was born at Bridlington, and that the name of the family was originally "Cant." If this were the case it would provide additional motive for the patronage of the Earl of Burlington, who owned large estates in Yorkshire, and whose title was taken from the little town of Bridlington (then and now pronounced "Burlington"). Kent was a coach-painter's apprentice, but was sent to study in Italy by some Yorkshire gentlemen. Most of the rare references to Kent in the letters and memoirs of his contemporaries occur in Sir Thomas Robinson's letters to another Yorkshireman, Lord Carlisle. Walpole, who knew him well, tells us that he went to Rome with Talman in 1710, where his "better star" brought him into contact with the Earl of Burlington. In that age of patronage that of Lord Burlington was the most magnificent. He was the patron of Flitcroft, of the Italian Leoni and Colin Campbell among architects; Handel among musicians; and Gay among the poets. From that moment Kent was a made man. Lord Burlington brought him to England with him and gave him apartments in Burlington House, where Kent resided until his death in 1748. He made another journey to Italy in 1730. By the patronage of the Queen, of the Dukes of Grafton and Newcastle, and of Henry Pelham, and by the interest of his friend, "he was made master carpenter, architect, keeper of the pictures, and, after the death of Gervas,[2] principal painter to the Crown; the whole, including a pension of £100 a year, which was given him for his works at Kensington, producing £600 a year." He was buried by his own desire in Lord Burlington's family vault at Chiswick Church, and from his will we know that he had a house in Sackville Street, and that he was on friendly terms with the Boyle, Cavendish, and Pelham families, to whom he leaves many pictures and *objets d'art.* Elizabeth Butler, the "actress with whom he had long lived in terms of peculiar friendship," of the parish of St Paul, Covent Garden, is given the sum of £600; his sister an annuity of £50, while the rest of his estate is divided between his nephew and nieces.[3]

With his architecture, his innovations in garden design, his pictures (which found small favour with such diverse critics as Hogarth, Horace Walpole and Lord Chesterfield) we are not here concerned, but solely with his decorations. He decorated not only buildings which he designed—such as Holkham, the Chiswick Villa, Devonshire House, Worcester Lodge, and the wings of Rousham, a house for Mr Pelham in Arlington Street (now the Earl of Yarborough's), a house

[1] 1682-1754.

[2] Charles Jervas, died 1739.

[3] A portrait of Kent, by Dandridge, is in the National Portrait Gallery. The illustrated picture (Fig. 11) by the same artist shows him holding a copy of Palladio. There is also in the National Portrait Gallery another picture, entitled "A Club of Artists," in which Kent figures, together with George Virtue, Michael Dahl, John Wootton, Michael Rysbrach, and others.

in Berkeley Square for Lady Isabella Finch (No. 44)—but was responsible for certain rooms at Kensington Palace and Hampton Court, for alterations to Raynham (which Sir Thomas Robinson, writing in 1731, described as having been "lately sashed and prettily ornamented on the inside by Mr Kent"), for additions and decorations at Badminton and Stowe, and the interior of Houghton. Other houses which were not decorated by him had chimneypieces of his design, such as Easton Neston.[1] Two of his designs for decoration are illustrated, a sketch for the library at Holkham (Fig. 13), and one for the cube or cupola room in Kensington Palace (Fig. 12), of which the

FIG. 11.—WILLIAM KENT (1684?-1748), by BARTHOLOMEW DANDRIDGE.

ceiling was finished in 1722. Like Robert Adam, Kent set his stamp upon the entire decoration of his period, and became a designer of ornament of every kind. His style, says Walpole, predominated authoritatively during his life. He was consulted not only for furniture but for plate, for a cradle, for a barge. He was the fashionable oracle, and so "impetuous" was the fashion that two great ladies prevailed on him to make designs for their birthday gowns. "The one he dressed in a petticoat decorated with columns of the five orders, the other like a bronze, in copper-coloured satin with ornaments of gold."

That his style predominated is the more surprising when we consider the small number of houses

[1] "A description of the house of Easton Neston, Northants," 1758.

he decorated. Even before his death, the rococo style (in which he had never designed) to a great extent superseded his manner; but the early designs of Robert Adam, who returned to England a decade after Kent's death, are so closely allied to his that it is quite possible to consider the younger man as his successor in the English tradition, leaving on one side fashions such as the Chinese and the revived Gothic. Indeed there is less divergence between the decoration of Kent and Adam than there is between the Adam of 1760, and of 1780 when, by the aid of his Italian assistants and other

FIG. 12.—ORIGINAL DESIGN, by WILLIAM KENT, for the Cupola Room at KENSINGTON PALACE. *Circ.* 1725.
(The Room as decorated by him is not to this Design.)

influences, he had developed the style by which he is now invariably known and judged, the style of "filagraine and fan-painting" criticised by Horace Walpole, whose taste had been formed on "Kent and grandeur."

The Palladians followed Inigo Jones, with his few and supreme achievements in domestic architecture. The interior decoration of Wren, like his architecture, was not adopted, partly because there was a tendency in men like Colin Campbell to discredit his architectural work. Vanbrugh stands between the two schools, but, though showing the influence of the eighteenth

century in the secondary position of wainscot in decoration, he had little influence upon the Palladians. His manner was too massive and theatrical for their taste, his detail too coarse. In the hands of Kent the interior decoration is modelled very closely upon that of Inigo Jones, while in the hands of Gibbs, ornament was left to the taste of Italian plasterers, and was therefore not scholarly and eclectic, but contemporary and rococo.

The early Georgian style, though not so familiar as that of Wren, is well represented. Among small houses, a very complete and richly-treated house is the Countess of Suffolk's villa at Twickenham, Marble Hill, built for her in 1724, probably by Robert Morris. It has also, in its richest form, its monuments in the practically untouched interiors of Holkham and Houghton among great houses, and many minor buildings. It is indicated in contemporary art, and very thoroughly rendered by Hogarth, who, besides recording the spirit of his age, is pre-eminently successful in preserving its fashions and furniture. Of the vanished great houses, such as Wanstead and Bubb Dodington's palaces at Eastbury and Hammersmith, we get a fainter picture in the contemporary

FIG. 13.—DESIGN FOR THE LIBRARY at HOLKHAM, by WILLIAM KENT. *Circ.* 1735.

literature. It so happens that Hogarth has given us few satisfactory interiors. In some cases, so anxious is he to drive home his moral, all we see is a wall crowded with very symbolic pictures. But the famous second scene of *Marriage à la mode* (Fig. 8), which is said to have been painted from a house in Arlington Street, is an authoritative document. This picture, painted in 1749, is said by Mr Austin Dobson to "satirise the style of William Kent, both in its furniture and decorations." Hogarth represents a fine room, divided into two by an arch supported by dark blue marble pillars, which is spoilt by absurd ornaments, "toads and fat squabs" that are crowded on the severely classic chimneypiece, and the amazing clock,[1] a nondescript affair which caricatures the worst moments of the English rococo. The furniture, which is plain, bears no resemblance to Kent's (which is essentially decorated), and it has been suggested, with great probability, that though Hogarth drew the room from Arlington Street, the chairs were probably his own, as

[1] "On the right hand of the mantelpiece hangs a nondescript trophy of leafage in brass, surrounding a clock, and surmounted by a cat in china, life size. Below this, fishes appear among the leaves. The whole is probably a further satire on William Kent, who designed everything, from picture-frames to petticoats."—"William Hogarth," by Austin Dobson (1883).

the same chair and sofa occur in various pictures. The satire is directed against the rococo style and not the classic, and Mr Dobson is quite mistaken in his inference.

Though smaller houses were well and adequately decorated, the full flavour of the style is to be found in the homes of the wealthy, whether rich peers or commoners—Lord Leicester and Sir Richard Child, Sir Robert Walpole or Bubb Dodington. Its details were expensive. The Italian influence manifested itself in a very skilful use of marble for pillars, door-cases, window-cases, chimneypieces, and table tops. Dodington even went so far as to have pillars encased with lapis lazuli at four shillings an ounce. When we remember that all the fine kinds of marble had to be imported, the cost of such decorations on a large scale may be imagined. To the expense of the material was added the expense of working in the case of sculpture; and it is both fortunate and characteristic of the quality of English taste that sculptured chimneypieces were rarely brought from Italy, though Italy was ransacked for bronzes and antique statuary, for pictures and marbles.[1] This was the age of great collections, and a visitor is amazed at the absence of pictures at a great house,[2] "a thing surprising at a time when it seems to be the peculiar taste of the gentlemen of this age to make collections, whether judges of paintings or ambitious to be thought so." The number of enlightened and active collectors was a large one, and included, in the early eighteenth century alone, the first Duke of Devonshire, Edward Harley, second Earl of Oxford, the fourth Earl of Carlisle (Vanbrugh's patron), the Earl of Burlington, Henry, Earl of Pembroke, Sir Andrew Fountaine, and Thomas Coke, afterwards Earl of Leicester.

FIG. 14.—JAMES GIBBS (1682-1754), by HOGARTH.

The taste, or rather passion, for collecting objects of art had its influence on the structure of the house. The long gallery had been a very constant feature of earlier house-planning, and the gallery or statue gallery is its descendant, though with a very different purpose and

[1] "It is well-known that of late years the most capital pictures of the best masters have been brought into England. . . . Now there's hardly a gentleman's seat without a good collection."—1776. "Passage from the Diary of Mrs Lybbe Powys."

[2] 1760. *Ibid.*

contents. At Holkham the gallery was specially designed for the statues bought in Italy. When there was no sculpture gallery, the hall did its duty and was treated in a more purely classic manner than the rest of the house.

The pursuit of knowledge had become fashionable as well as popular. Holkham has both a statue gallery and library; lesser houses were content with a library, with architecturally-designed bookcases or presses ranged along the walls and surmounted by busts or bronzes. The second Earl of Oxford, "who had no vices except buying manuscripts and curios may be called so," is remembered by the Harleian collection of manuscripts, collected for the most part by him. The great Sunderland Library was housed in the Long Gallery at Blenheim; and in the smaller Oxfordshire house of Rousham, General Dormer had an "incomparable library" in the largest room in the house. Dr Pococke writes enthusiastically of a Mr Bateman's box on the Thames, who "had made what is called a long gallery of three squares; there are books on one side in carved and gilt cases, and on the other side they are seen in looking-glass set in like work." The saloon, which is such a feature of houses of the Georgian period, is of course borrowed from Italy, where that room was a ball or gambling room. No doubt it served the same purposes here. It was frequently vaulted and often circular in plan, and is the finest of the large reception rooms, though rarely so high as its Italian original.

The architects of the eighteenth century were constant to the enfilade of fine reception rooms, opening out of one another, and affording the "vistos" that were so much in request. The state apartments were placed by the Palladians on the first floor—the Italian *piano nobile*—which was entered by the great exterior staircase which was an essential feature of the house plan. Campbell's[1] description of Wanstead, which he designed, is typical of the arrangement and method of approach of the state apartments in great houses. "You ascend from the court by double stairs on each side, which land in the portico, and from thence into the great hall, 51 ft. long and 36 wide, and in height the same. This leads into the Salon, being an exact cube of 30 ft., attended with two noble apartments of state all fronting the gardens." The grand internal staircase had naturally to be sacrificed, and when it occurs it does not run beyond the first floor, as the course of the floor beyond would render the height of the well disproportionate to the walls, and this moderate height is specially necessary when the ceiling was to be painted or otherwise decorated.

A great deal of unnecessary criticism has been directed against the great Georgian houses as uncomfortable and suited for parade rather than use. The truth is that they were adapted for both purposes—the family apartments for private life, the state rooms for public and ceremonious entertainments—and there was no confusion of the uses of the rooms.

We get a very good idea of the Italian style in the account of the houses of Bubb Dodington. His town house in Pall Mall, his villa at Hammersmith, and his country house in Dorset, were such establishments as few nobles in the nation were possessed of. In either of these he was "not to be approached but through a suite of apartments, and rarely seated but under painted ceilings and gilt entablatures." In the villa (called by its owner, by way of contrast, La Trappe), "you were conducted through two rows of antique marble statues, ranged in a gallery floored with the rarest marbles and enriched with columns of granite and lapis lazuli."[2] We have a *pendant* to Cumberland's description in the travels of Dr Richard Pococke. The latter was very much a man of the time and the Palladians have all his sympathy. He visited La Trappe in 1757, when it had been newly furnished by its owner.

"The gallery, which is the length of the house, is a very beautiful piece of architecture of the Ionic order; there is a Venetian window at each end and two windows on each side of an arcade, supported by two fine pillars of Italian marble; in the arcade is a colossal statue of Flora, and in

[1] "Vitruvius Britannicus."

[2] Richard Cumberland, "Memoirs."

a niche on each side a statue with bronze groups over them. On each side of the arcade and the Venetian windows are busts on terms with bronze groups likewise over. The heads of those at the ends of the room are of porphyry. Between the windows are statues, as well as between the looking-glass opposite to the windows. At each end is a column with a vase on them of oriental alabaster, and one of the pillars is of the same fineer'd, the other of some very fine marble. The pillars of the door at entrance are of lapis lazuli fineer'd which cost four shillings an ounce. . . . The whole is paved with fine marbles in beautiful figures." His country house of Eastbury was no less "elegant." Here was "a most magnificent saloon, the whole in stucco, the walls adorned with flowers, &c., gilt, the pediments of the doors supported by pillars all carv'd and gilt, &c., with a cupid on each side of each pediment, and a bust in the middle where the pediment opens, except at sides where in one is the group of Cupid and Psyche saluting, and that to the garden is an entire pediment with a recumbent angel on each side. . . .

"On one side are two rooms, one a dining room in which is a beautiful table of Fineered Iallo of Siena, with pieces chosen out so as to have a very fine appearance. . . .

"The next is the drawing room, in which on consoles are the twelve Cæsars, the heads in bronze, the bust in a kind of agate.

"The walls of both these rooms, and the ceilings of all of them, are stucco, beautifully adorn'd with flowers and architectonic ornaments gilt, the ceilings being in compartments."

Wanstead, which was destroyed in 1824, was reckoned one of the finest houses in the kingdom, with nineteen rooms on the principal floor, "the hall very magnificent, fifty feet high." "To look through the suite of apartments," writes Mrs Lybbe Powys, "has a fine effect; three hundred and sixty feet the length of the house." Brandenburgh House, at Hammersmith, built for Mr P. Wyndham by Morris, with its gallery decorated with frescoes and gilding and rare marble, was also destroyed about the same date. "Two of the columns in this gallery were monoliths of Sicilian jasper, seventeen feet high, and the columns of the door-case were of lapis lazuli."

Such records give but a very partial picture of the great Georgian houses, as the richness of the materials is emphasised at the expense of more essential qualities. But the essential qualities were not lacking. The success of the style depended upon three main causes. There was the traditional skill of the English craftsmen, masons and carpenters, highly trained in the school of Wren and his successors, "capable of executing the details of Palladian architecture from the roughest indication,"[1] so much so that Switzer was able to refer to the skill of the English masons as a matter of common knowledge.

Another factor was the educated public opinion. A builder could, like Lord Leicester, strive after an "ideala perfezzione," and "co-operate not only in the choice and appropriation of every member and ornament before any part was given to the workmen for execution";[2] and the *cognoscenti*, the amateurs, were able to appreciate the merits and defects of the buildings they visited. A third and very important factor was the training of the architects. The soundness of their purely architectural scholarship is generally admitted. The refinements of Palladian architecture were a matter of study, and "even the least capable of the brilliant group of architects at work in England for the first half of the eighteenth century was perfectly trained in the scholarship of design as then understood." But this education was more artistic than that of the architect of to-day, and its leading men, Kent and Gibbs, began their careers as painters. It may be said, in conclusion, that the finest results in English decorative art were achieved at a time when the architects were artists, the gentlemen dilettanti.

[1] R. Blomfield, "A Short History of Renaissance Architecture."
[2] Brettingham, "Plans, Elevations and Sections of Holkham."

CHAPTER III

HISTORICAL, 1745-1770

THERE is no hard and fast line to be drawn between the architecture and decoration of the first two and the third Georges, the only real innovation in the line of classical tradition being the later manner of Robert Adam, which had formed itself in 1770. The crescendo of national wealth was accompanied by a movement towards the Continent, and foreign travel became a still greater feature of English life. "Where one Englishman travelled in the reigns of the first two Georges," wrote a careful observer in 1772, "ten now go on the grand tour. Indeed, to such a pitch is the spirit of travelling come in the kingdom that there is scarce a citizen of large fortune but takes a flying view of France, Italy and Germany in a summer's excursion."[1] The migration of the richer citizens from their place of business to a country seat became more general, and a clever paper in the *Connoisseur* of 1754 describes one of these villas or boxes at a time when the fashion for these had just begun.

This larger public left room for the play of fashion. Towards the middle of the eighteenth century, apart from the influence of the early Georgian architects, there began to be reckoned with certain fashions, to which architects like Ware were obliged, though reluctant, to submit. These fashions—the French, the Chinese, and the Gothic—jostled together as it were; and an even wider choice was offered by a surveyor in America, who in 1757 advertised that he designed "all sorts of Rooms after the manner of the Arabian, Chinese, Persian, Gothic, Muscovite, Palladian, Roman, Vitruvian and Egyptian." Most of these styles are not seriously to be reckoned with, but the Gothic, the Chinese, and the French rococo have left their mark.

The Gothic always remained the cult of the few. Such Gothic is chiefly found in houses where the owners, like Johnson's friend, Sir William Fitzherbert of Tissington, and General Dormer of Rousham, had relations with the *literati* of the day. This Georgian Gothic seems to us to-day the most incomprehensible of heresies, but it had at the time the attraction of novelty, of daring deviation from the classic which had for so long been the leading note of English architecture. It bulks more largely in the correspondence of Horace Walpole, the most familiar figure in the movement, than in its actual survivals.

Walpole had acquired his "rural bijou" of Strawberry Hill in 1747, but it was not until 1750 that he wrote to Mann of his intention to build "a little Gothic castle there." From a later letter, Mann appears to have expostulated, but Walpole rejoins that "the Grecian" was only proper for magnificent and public buildings. "Columns and all their beautiful ornaments look ridiculous when crowded on to a closet or a cheese-cake house." The progress was slow, as it was dependent on Walpole's savings out of his income. In his "Description" he says that the house was designed to exhibit "specimens of Gothic architecture" and to show how they may be applied to chimneypieces, ceilings, windows, balustrades, loggias, etc.—a museum, in fact, of Gothic art and architecture. He speaks of it pleasantly as "a paper fabric, and an assemblage of curious trifles," while another exponent of the Gothic, Sanderson Miller of Radway,

[1] "Letters Concerning the Present State of England," 1772.

takes himself more seriously. Sometimes a whole building, like Strawberry Hill, was conceived and carried out in this style; and sometimes a single room was treated in the Gothic manner, as the drawing-room at Rousham and a bedroom at Claydon.

Of very different provenance was the fashion for Chinese art and Anglo-Chinese decoration. It is characteristic of the century that it kept the Chinese taste in its place in inferior rooms, according to Sir William Chambers; in "rooms of pleasure," according to Ware, who congratulated the world (in 1756) on the triumph of true taste over the Chinese, "which was now left to cake-houses and Sunday apprentices." But the taste was not dead; there is the evidence of Chippendale's "Director"; of Goldsmith's "Citizen of the World,"[1] where a lady of fashion is satirised who had "several rooms furnished, as she told me, in the Chinese manner; sprawling dragons, squatting pagods, and clumsy mandarines were stuck upon everything, and in turning round one must have used caution not to have demolished a part of the precarious furniture."

FIG. 15.—ROBERT ADAM (1728-92).

The principal exponent of the decoration appears, by a reference in Walpole's letters, to have been the "upholder" Hallet,[2] and not Chippendale. This recrudescence is often attributed, though wrongly, to Sir William Chambers, who was the first English architect or designer to visit China. As a matter of fact, he was the critic rather than the creator of the movement; and his book was published with the idea that his careful illustrations should be "useful to our cabinet-makers, and put a stop to the extraordinary fancies that daily appear under the name of Chinese, though most of them are mere inventions, the rest copies from the lame representations found on porcelain and paper-hangings." He adds that for the architect the knowledge of Chinese architecture "is curious, and on particular occasions may likewise prove useful, as he may sometimes be obliged to make Chinese compositions," and we feel that he emphasises the word *obliged*. Yet at Kew he himself exploited the Chinese taste on a large scale. He certainly saw that Chinese architecture did not suit European purposes, but also he realised the charm of the occasional use of Chinese interior decoration. Its principal characteristics are the use of open lattice-work or frets as bordering to the Chinese wall-papers so frequently used, and the introduction of definitely Chinese motifs—such as pagoda roofs, Chinese birds, figures, and bells—into the woodwork.

[1] 1760-62.

[2] Walpole, speaking of Latimers, writes: "The house has undergone Batty Langley's discipline: half the ornaments are his bastard Gothic, and half of Hallet's mongrel Chinese. I want to write over the doors of most modern edifices, 'Repaired and beautified; Langley & Hallet, churchwardens.'"—"Correspondence," 5th July 1755.

In the Chinese room at Claydon—which is the fullest, if not the finest, expression of the Chinese vogue—everything is Anglo-Chinese, down to the cornice of bells and fretwork. The immense alcove for the bed (known as the Temple of Asia) is a wilderness of rococo, with a background of lattice-work. The niches were originally designed to contain "mandarines and pagods, and twenty things from China that are no use in the world," such as Goldsmith's lady of fashion collected; and the present Chinese figures look very well as a substitute. The pagoda-like shape and the numberless bells that dangle from every point were all in the Chinese tradition. The great width of the alcove is a curious feature, and may have been designed for a "bed of uncommon size," such as found a place in Bubb Dodington's "Managarith" or Chinese Bedroom at Eastbury, which was, we are told, "excessively droll and pretty, furnished exactly as in China."[1]

"Excessively droll," too, are the chimney-pieces and door-cases, where the large size of the grotesque Chinese heads suggest the coarseness of the later Chinoiseries of the Prince Regent. There seems no reason for attributing them to Chippendale, and their execution would have been well within the power of many contemporary carvers. The consistency of the ornament in every portion of the room repays a close study; the dado, door panels, and shutters are all treated with applied frets in designs that were considered Chinese.

FIG. 16.—SIR WILLIAM CHAMBERS (1726-96), by Sir JOSHUA REYNOLDS.

The "Chinese taste" was allied and combined with the French rococo, the most widely spread of modes of decoration which divided England in the middle years of the eighteenth century. The derivation of the word rococo is uncertain, but it is said to be based on *rocaille*, a name given because of the rock-work which, with shells and other well-known features, figures largely in this style. It reached its highest point in France, where it began to be influential about 1720. The English rococo was entirely derivative, and is a close but lively and vigorous version of the French. The influence was not an immediate one, however, and it does not appear to have affected England until shortly before 1740, when "the ridiculous imitation of the French had" (according to the *London Magazine* of 1738) "become the epidemical Distemper of the Kingdom."[2]

It is possible that, as Lord Burlington was the leader of the Classical style, Lord Chesterfield, whose own Grand Tour did not extend to Italy, identified himself with the French taste, and expressed it in Chesterfield House, which, he writes in 1748, was "to be furnished à la Française." The house was designed by Isaac Ware, and Lord Chesterfield took possession of it in 1749, writing in that year that he had "yet finished nothing but my boudoir and my library; the former, the gayest, and most cheerful room in England, the latter the best." Of the library he writes, in

[1] 1760. "Passages from the Diary of Mrs Lybbe Powys."

[2] There is something of rococo feeling in William Jones's "Gentleman's and Builders' Companion," 1739.

1747, "that the ceiling[1] is done and most of the wainscot is up. The bookcases go no higher than the dressings of the doors, and my poets, which I hang over them, will be in stucco Allegorical frames, painted white." The poets, in the rococo frames, more or less allegorical, are immediately surmounted by an inscription from Horace, which extends all round the room in foot-long capitals, beneath the cornice. There is no gilding in the room, for, as Lord Chesterfield declared, the constant fire and candles would "so soon turn it black, whereas, by having it new painted once in four or five years it will always be clean and cheerful." Lord

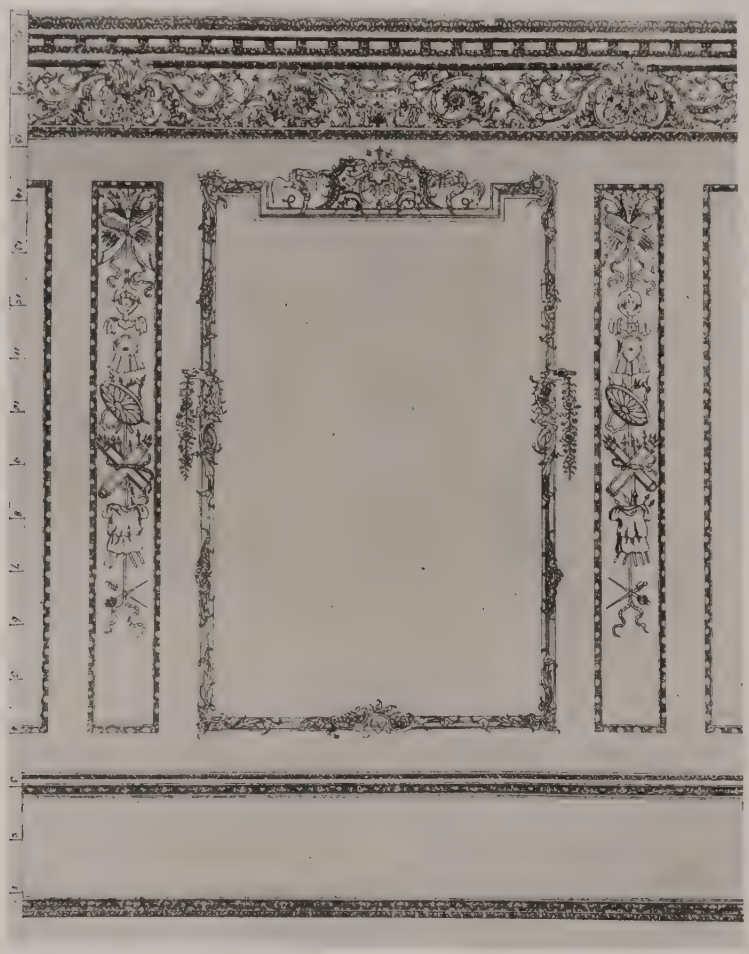

FIG. 17.—DESIGN FOR ROOM, by ABRAHAM SWAN. Published 1757.

Chesterfield evidently expected some opposition to his entirely French house, and, writing to his friend Bristowe, says: "I think you will like it, but whether you will dare to own it I am not sure, considering that the *schola* fulminates so strongly against it." Among those who fulminated against the French style was the architect of Chesterfield House.

Later, about 1750-60, the English designers adopted the extravagant form given to the French *rocaille* by Meissonnier,[2] whereas in France during this period the tendency to imitate

[1] Actually the ceiling was not finished entirely, and about 1890 the late Lord Burton had the panels filled in with rococo plaster-work of the same character as that in the drawing-room.

[2] 1693-1750.

the classic style is already traceable. The rococo, restless and dramatic in its later extravagance, forced on the classic reaction in England.

Apart from these fashions and from the "Grecian gusto" stood Sir William Chambers,[1] one of the most scholarly of the eighteenth-century architects, a fine draughtsman and decorator,[2] though not nearly so much employed in building great country houses as Robert Adam. The few remaining examples of his work and the photographs of Carrington House, lately demolished, show classic devices of a simpler and bolder character than Adam's, and the acanthus foliage of his ceiling is simpler and less "liny" than the more purely geometrical devices of the latter. From the time of his return to England in 1755 from his prolonged stay in Italy until his death, he showed himself out of sympathy with the style of Adam, and we cannot be surprised at his hinting by no means obscurely that Adam's work consisted of "boyish conceits and triflingly complicated ornaments." Their novel delicacy was to him "a form of effeminancy, a mere

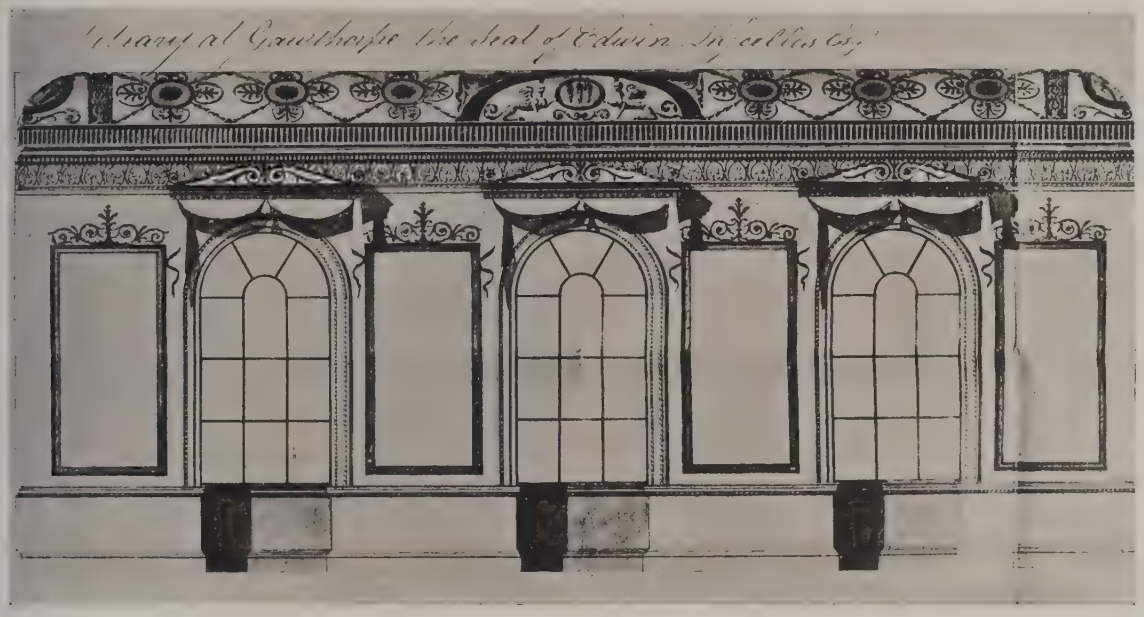

Fig. 18.—DESIGN FOR LIBRARY AT HAREWOOD, by ROBERT ADAM, in 1765.

playing at architecture," and when he played it was with an Oriental toy, and, as it were, contemptuously. His sympathies were rather with the earlier Georgian architects than with Athenian Stuart and Adam, as we see by an acid addition to the third edition of the "Decorative Part of Civil Architecture," where, speaking of the "very different style of decoration" lately introduced, he admits that "the executive powers of our workmen are certainly much improved; yet it is far from certain that the taste is better now than it was then. That stile though somewhat heavy was great, calculated to strike at the instant; and although the ornaments were neither so varied nor so numerous as now, they had a more powerful effect, because more boldly worked,

[1] 1726-96.

[2] Gwilt, in his prefatory memoir to Chambers's "Decorative Part of Civil Architecture," writes of him:—"He introduced a more graceful outline, an easy flowing foliage, and an elegant imitation of such flowers and plants and other objects in nature as were best adapted to the purpose of architectural ornament; and the pains he took to instruct the decorative artists and artificers who were employed by him in the execution of his designs effected a change in this branch of architecture equally remote from the unmeaning forms of the preceding age, and the perhaps too delicate and lace-like designs of an ingenious contemporary architect."

less complicated in their forms, and less profusely applied. They were easily perceptible without a microscope, and could not be mistaken for filigrane toywork." But the tide of fashion swept in the direction he deprecated, and Chambers was a far less popular and prominent architect than Robert Adam.

FIG. 19.—SKETCH OF A PORTION OF THE GREAT HALL, SION HOUSE (1761), by ROBERT ADAM.

Abroad the classic reaction, like many waves of style, had its origin in Italy, and expressed itself in a reaction against Borrominianism and a new appreciation of the monuments of antiquity. From Italy the movement spread to France, where it is significant that Madame de Pompadour sent her brother (afterwards Marquis de Marigny) to study "true beauty" in Italy (1748-51), before filling the post of Director-General of the Royal buildings, gardens, and works of art. By 1750 the new style was in existence in France and in Italy, where Robert Adam would

have submitted to its influence in his wander years. Adam's study abroad had been mainly Diocletian's Palace, a work of the decaying empire; and under this influence houses, such as Shardeloes and Kedleston, are decorated. But to this Roman influence was superadded the Grecian on the appearance in 1762 of Stuart[1] and Revett's "Antiquities of Athens," which had an extraordinary effect upon public opinion, for with the publication of this work the "Grecian gusto" began to reign supreme.

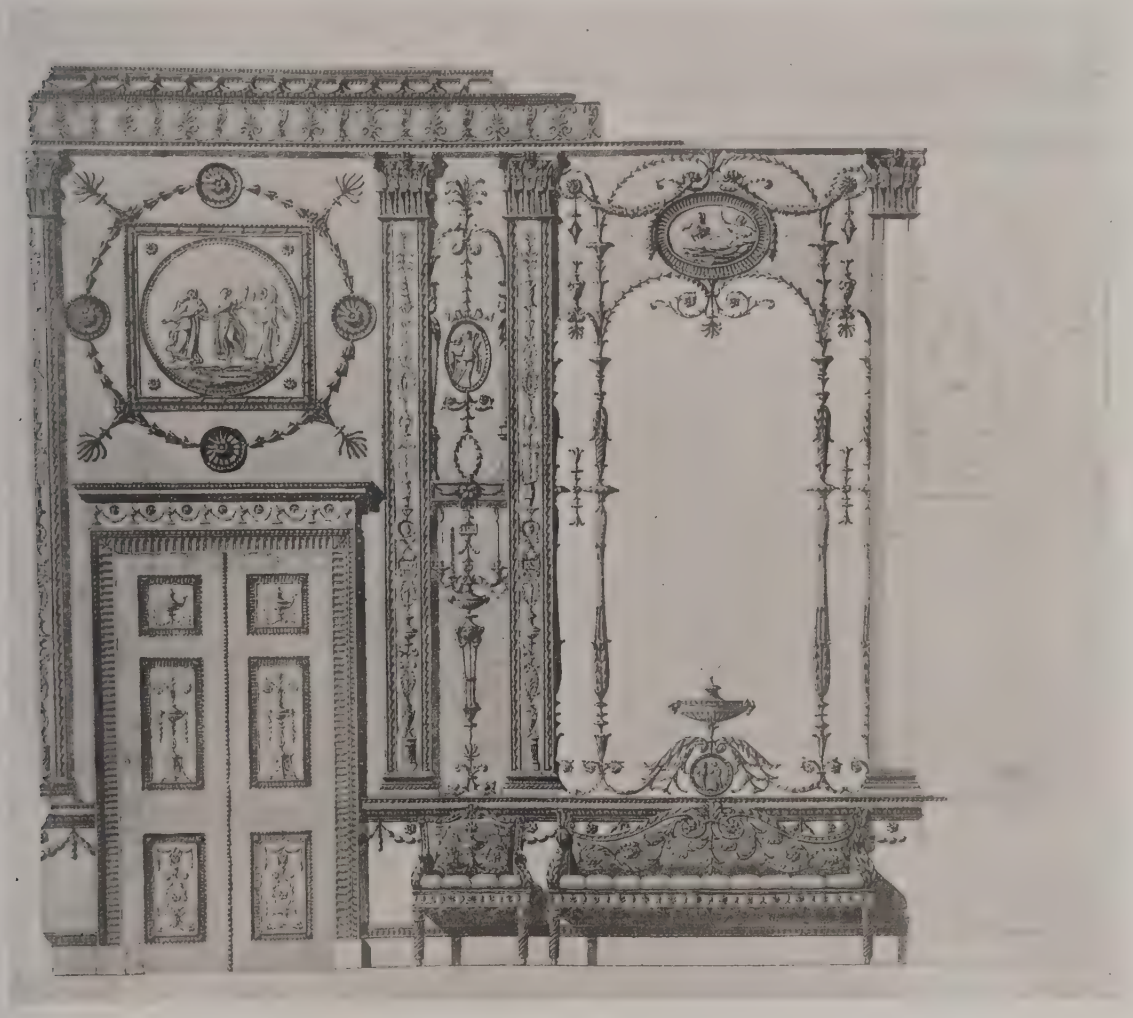

FIG. 20.—SECTION OF THE DRAWING-ROOM at NORTHUMBERLAND HOUSE, by ROBERT ADAM. *Circ.* 1775.

Adam came forward, at a time peculiarly ready for innovation, with an authoritative style. Paine and Sir Robert Taylor (neither of them original decorators) divided the practice of the profession between them, until Adam[2] entered the lists in 1758 on his return from Italy. His appointment as architect to George III., in 1762, gives the approximate date at which Adam's influence began to be dominant, sweeping away the *fantaisies* of the Chinese and rococo fashions.

[1] James (Athenian) Stuart, *d.* 1788.

[2] Robert Adam was born in 1728 at Kirkcaldy. From his sketches in the Soane Museum we see that he was in France in 1754, western Italy in 1755, Rome in 1756. In 1757 he was working at Spalato in Dalmatia. His younger brother James is associated with him, and was part author of the "Works," which began to appear in 1773.

In spite of the bitter comments caused by this appointment among those who disliked his much-hated Scotch patron, Lord Bute, Adam continued to rise in reputation, and became the most popular architect of the day—"our most admired," as Walpole calls him. His social position placed him on a very different footing from the joiner-architects like Batty Langley and Halfpenny. He was a man of considerable culture, a Fellow of the Royal Society and the Society of Antiquaries, and in 1768 he entered Parliament as member for Kinross-shire, resigning, to do so, his office at Court. He died on 3rd March 1792, having, as he claimed in his preface,[1] introduced in the decoration of the house "an almost total change."

It is, however, with his earlier work that we are for the present concerned, though it is from the designs and letterpress of the "Works" and his later work that he is judged at the present day. Apart from his very considerable talent for house-planning, Adam as a decorator was an innovator. In his very high rooms, in which the ceiling of the saloon and drawing-room was often domed or arched, he aimed at greater lightness and refinement of detail, the words "light," "gay," "graceful decorations," "variety and gracefulness of form," appearing constantly in his letterpress. To this the

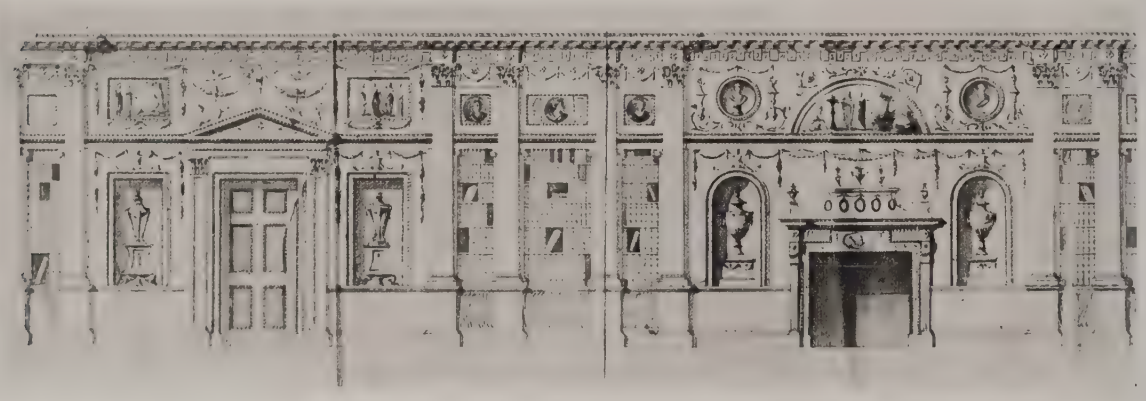

FIG. 21.—DESIGN FOR GALLERY at SION HOUSE, *circ.* 1760, by ROBERT ADAM.

pale colours in vogue in this country and in France contributed. In the second place, he opposed the too universal use of an order in interior decoration. "Nothing," he writes, "can be more noble and striking, when properly applied, than a fine order of columns with their bases, capital, and entablatures; nothing more sterile and disgusting than to see forever the dull repetition of Dorick, Ionick, and Corinthian entablatures, in their usual proportions, reigning round every apartment where *no order can come or ought to come.*" Consequently in the treatment of window, door, and chimney openings the monotony of too frequent use of "the tabernacle frame" is deprecated. This phrase, he explains, is used to express the whole dressing of a door, window, niche, or chimney, where the dressing consists of columns or pilasters with an entablature and pediment over them. This piece of decoration, which is extremely noble and beautiful when well composed, is only condemned from "its insufferable and frequent repetition in inside finishing." An effect of lightness, again, is obtained by the very low relief of his stucco ornament; by unemphatic entablatures;[2] by the restriction of decorative painting to small medallions, following in this classic precedent. He writes of ceilings that "the term ponderous is applied to distinguish those that were in use in this country during the last century from those of the present time; the style of the former being of most enormous height and depth. These absurd compositions took their

[1] To the "Works in Architecture," by Robert and James Adam.

[2] He criticises "the massive entablature, the ponderous compartment ceiling," as well as the tabernacle frame.

rise in Italy, under the first of their modern masters, who were no doubt led into that idea by the observation of the soffits of the ancients in the porticos of their temples and other public works. There the ancients kept a bold and massive style, suiting them to the strength, magnitude, and height of the building. But on the insides of their edifices the ancients were extremely careful to proportion both the size and depth of their compartments and panels to the distance from the eye and the objects with which they were to be compared; and with regard to the decoration of their private and bathing apartments they were all delicacy, gaiety, grace, and beauty."

In carrying out his decorative schemes he was helped by numerous clever painters and draughtsmen, such as Pergolesi, Zucchi, and Angelica Kauffmann; the two latter responsible for mural or ceiling paintings, the former for a great deal of ornamental detail. But these artists were his tools; Adam himself was responsible for the style in all its details,[1] as we may see by his drawings in the Soane Museum. He succeeded in creating a taste, and consequently, in the literature of the late eighteenth century, there is a constant emphasis on "good taste" that was so fashionable. Mrs Delany, describing the house of Adam's patron, Lord Bute, writes of "the Chimney-pieces in good taste, no extravagance of fancy; indeed throughout the house that is avoided. Fine frames to the pictures, but very little gilding besides, and the ceilings elegant and not loaded with ornament." Again, elegance was the characteristic of the interior decorations at Fawley Court,[2] only recently added when Mrs Lybbe Powys visited it in 1771, and, though "elegant" and "simple," decidedly costly.

"Every room is of a good house size, being fitted in an elegant, and each in a different style. The hall is a very noble one; round it statues on pedestals, some fine ones large as life. It's stuccoed in French grey. On the right hand is the drawing-room, fitted up with every possible elegance of the present taste, hung with crimson striped damask, on which are to be pictures; a most beautiful ceiling painted by Wyatt, the doors curiously inlaid, the window shutters painted in festoons, a sweet chimney-piece. This room leads to the eating-room, in which the colour of the stucco is painted of a Quaker brown."

Adam's style has been severely criticised by the admirers of the early Georgian work. But it will be found that the criticisms of Adam are directed in nearly every case to his later and effeminate manner. Horace Walpole, the wittiest of his detractors, speaks of Adam's "gingerbread and sippets of embroidery,"[3] his filigree and fan-painting,[4] at a time when his mannerism was caught by a crowd of younger men, and the style, once fixed, became a monotonous and tiresome formalism.

[1] The classic motifs characteristic of his later work are familiar; vases, acanthus (the "flowing rainceau"), griffins, sphinxes, bulls' and rams' heads, combined with husks, knots of ribbon, and festoons.

[2] "Mr Freeman has laid out £8,000, I believe, in inside decoration."—"Passages from the Diary of Mrs Lybbe Powys."

[3] "Correspondence," 1785.

[4] *Ibid.*, 1775.

CHAPTER IV

WOODWORK AND PANELLING

THE lining of walls with wainscot was at the Restoration, as at an earlier period, "the custom in all the houses of the English nobility as a protection against the cold."[1]

Before the innovations of Inigo Jones, wall panelling had been most frequently divided into small rectangular panels which, from lack of any central motive, gave an impression of a uniform and monotonous background. Sometimes a dado was introduced, dividing the wainscot into two unequal ranges, but this was by no means universally the case; and even in the carefully designed panelling formerly in the Globe room at the Reindeer Inn at Banbury there is no dado. The dado under Inigo Jones became the rule, and the two ranges of wall space assumed definite proportions.

The type of panelling associated with the work of Wren and other architects of the Restoration was more closely influenced by the Dutch and French interior woodwork than by the pure Italian manner of Inigo Jones. Both schools—that of Jones (as represented by Webb) and that of Wren—applied an order to the wall surface; but the painting of the wainscot, the refinement of the mouldings of the earlier school, contrasts with the larger moulding and more profuse ornament of the latter and with its display of natural wood. It is probable that the taste for Gibbons's applied wood-carvings contributed to this reaction in favour of the display of natural wood, for in France, though we have the same large panel system, the bold bolection mouldings, the same treatment of the chimneypiece as a centre of interest in the panelling, the woodwork[2] is, as a rule, painted, the ornament gilt in domestic work, while natural wood was reserved for churches and monasteries. But though Wren, who studied in France in the best school, returned home with "all France in paper," the soberer taste of England, rejecting the baroque ornamentation of Le Pautre and the Louis XIV. designers, showed its affinity with that of Holland.

The wall surface, designed not like the usually uniform and continuous background of early Jacobean wainscot but as an architectural composition, was divided into dado and filling and surmounted by a cornice. The oblong panels were almost invariably large, even three and four feet in width, and correspondingly tall, while smaller panels filled the spaces over the doors and above the fireplace. The panels in the saloon at Erddig, begun in 1683, are between five and six feet wide; the panels of the vestry of St Paul's Cathedral are of small size, necessitated by the small wall spaces and many angles of the room. The mouldings are usually plain, but sometimes an added richness was given by the carving of the door architraves and overdoor and overmantel panels, as at Chatsworth. When exceptional stateliness was desired all the mouldings were carved, as in the Duchess' sitting-rooms at Dalkeith Palace,[3] decorated

[1] "Travels of Cosmo III., Grand Duke of Tuscany," 1669.

[2] D'Aviler writes that in France the wainscot was usually painted white and the ornament gilt, while varnished wood was used for the wainscoting of churches and monasteries.—"Cours d'Architecture," 1691.

[3] Decorated *circ.* 1703-9.

FIG. 22.—ROOM at DE VOORST, HOLLAND, designed by DANIEL MAROT. *Circ.* 1685. Illustrating the similarity in the style of the Panelling at the period in the two countries.

under Anne, Duchess of Buccleuch, widow of the Duke of Monmouth, who was "remarkable for inflexible perseverance in her demand to be treated as a Princess.' The most frequent ornament of the frieze and mouldings was the large acanthus leaf, which was a feature of Louis XIV. decoration; and in the Balcony room at Dyrham and in the Duchess' sitting-room at Dalkeith the details are gilt.

Side by side with the carved wainscot we have actual survivals and records of wood grained and painted in imitation of carved details. Evelyn gives a single instance[1] of the substitution of painted fir for natural oak at Euston, and the fashion seems to have gained ground in the last decade of the seventeenth century, for Celia Fiennes records various houses where the wainscot is painted like marble,[2] or painted a cedar colour. At Boughton one state room is painted a shade of drab, which was then frequent, and imitations[3] of carved mouldings are stencilled on frieze and cornice.

Of the various grainings the most pleasing has a reddish tinge, produced by a recipe in which bullock's blood was one of the principal ingredients, as in the Balcony room at Dyrham.[4] This fine room is an example of the enriched panelling, where the large panels are separated by fluted pilasters.

This treatment becomes the rule rather than the exception in the early eighteenth century, at a time when the great height of the rooms, and the absence of the carved adornments of the earlier style would have otherwise given an impression of unrelieved bareness. The fluted Corinthian pilasters are set more closely in the wall space, and are divided by long narrow panels, the bold bolection mouldings being reserved only for the architraves of the doors. As a result of the height of the room the cornice became very ample and many-membered.

The charm of the wood panelling of the late seventeenth and early eighteenth century seems to have been universally appreciated; not only were all the principal rooms in new houses panelled, but many an old house was re-decorated, and at the same time the fashionable sash windows were inserted, to produce a full harmony with the new decoration. We are therefore particularly rich in this peculiarly English work, and the noticeable feature is the fine quality of the joinery even in remote country houses where it is known to have been the work of the local craftsmen. In such houses timber felled on the estate was used, though for London "Norway and Dantzig" wainscot was imported; at Kensington Palace and elsewhere the oak used was probably Norwegian, which is richer in grain than English oak. The wood is carefully cut to show as much figure as possible, "the cuttings being with this distinct object, as nearly as possible radiating from the centre of the trunk of the tree,—the medullary rays of the wood being in fact sliced through instead of intersected transversely. This has the effect of displaying the largest amount of the grain."[5] The country gentleman was contented with the timber from his estate, but cedar and walnut were also used, as in Trinity College Chapel, Oxford, and houses such as Chippenham Hall, near Newmarket, where, as Celia Fiennes informs us, the hall was "wanscoated with walnutt tree, the panels and Rims round wth Mulbery tree y^{t} is a Lemon Coulleur, and ye moldings beyond it round are of a sweete outlandish wood not much differing from Cedar, but of a finer graine."

Natural wood panelling almost entirely disappeared with the accession of George I., and where it appears as at Houghton,[6] it is the new and expensive mahogany that is used, and not the English oak. Holkham, built a little later than, and as a rival to Houghton, has no panelling,

[1] "Diary," 1677. "The wainscott, being of fir and painted does not please me so well as Spanish oak without paint."

[2] There still exists a small room painted in imitation of marble at Belton.

[3] At Sir Edward Blackett's she describes the rooms as "mostly wanscoated and painted. Ye best room was painted just like marble." At Burton Agnes there was "a very good little parlour wth plaine wanscoate painted in Veins like marble dark and white Streakes."

[4] *Art Journal*, September 1711. [5] "A Guide to Kensington Palace," by Ernest Law. [6] Built between 1722-35.

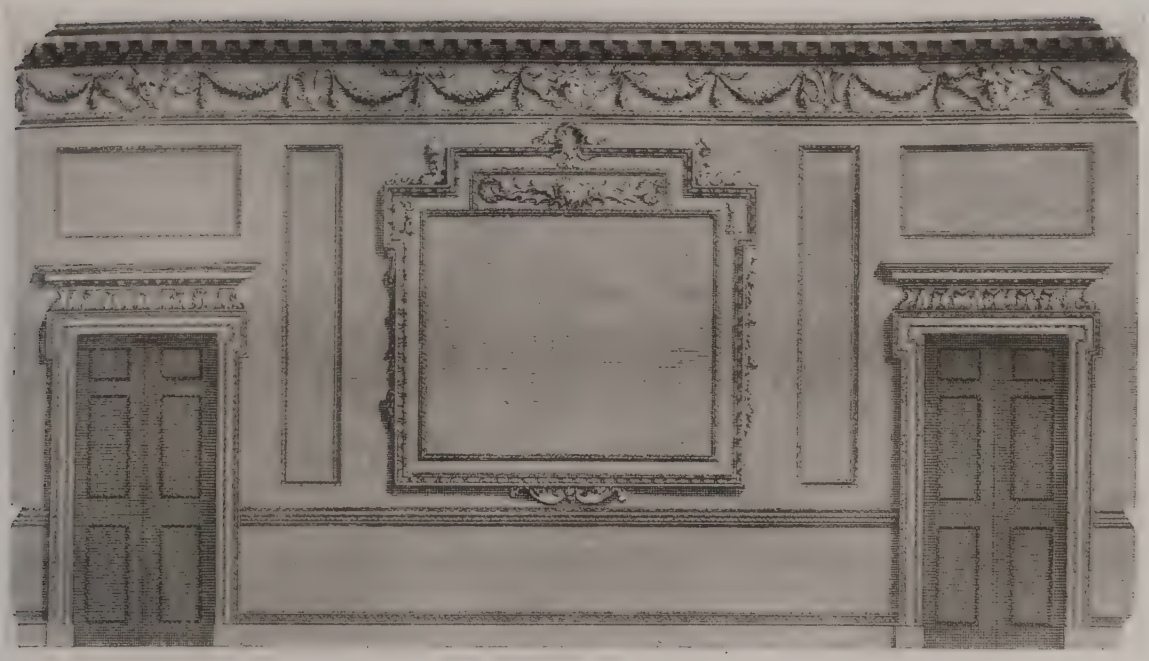

FIG. 23.—DESIGN FOR SIDE OF PANELLED ROOM for the Honourable Mr Arundel, by WILLIAM KENT, 1727, showing the small panels recessed and the large panels with raised and carved mouldings.

for this has been superseded by stucco, as more closely representing Italian methods of decoration.

When wainscot is allowed to appear, its colour and surface is disguised with paint or graining. Deal or pine, which were both cheap and easy to work, had taken the place of oak by the middle of the eighteenth century, and, as all carved work was painted and gilt, one kind of

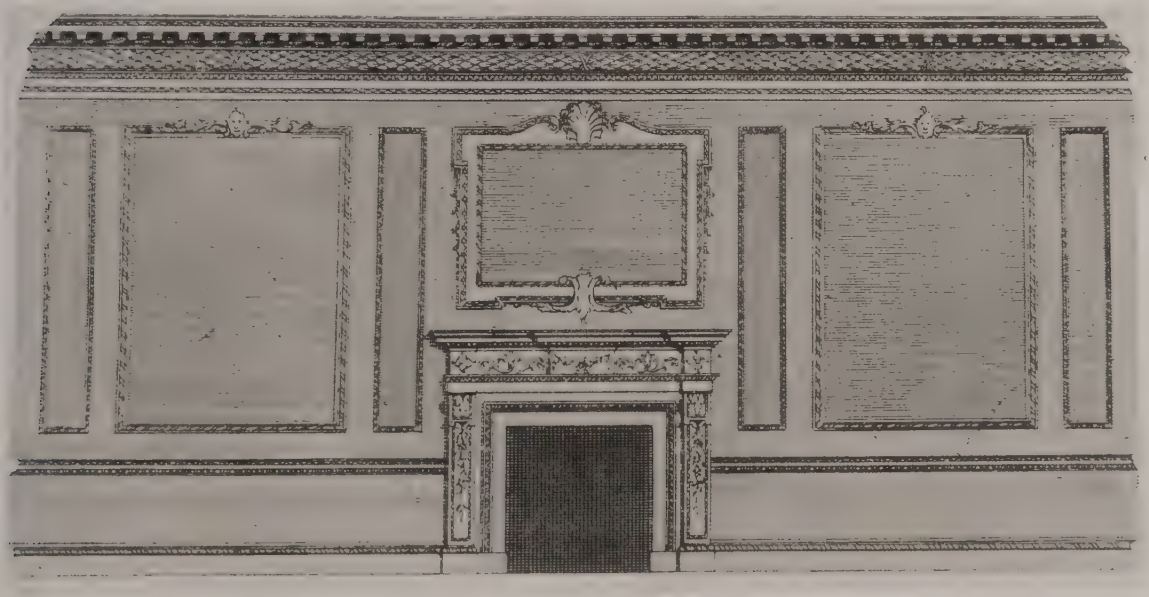

FIG. 24.—SIDE OF PANELLED ROOM, from ABRAHAM SWAN'S "Designs in Architecture," published 1757.

wood did as well as another. Ware speaks of it as "almost the universal timber." The flank of the wall was arranged in a system of wide, or of wide and narrow panels. In Hogarth's print of the "Industrious Apprentice advanced to be Sheriff of London," the wall shows an arrangement of wide, divided by narrow, panels. In the large panels pictures are hung, while the narrow panels contain an ornamental drop. This corresponds to Ware's description of an interior.[1] The large panels were intended to receive pictures or large mirrors; and over the doors there was a space for panels, when the pediment did not intercept them; and these overdoor panels were decorated with ornament if not with "door-pieces." These spaces and that above the chimneypiece were still the appropriate places for pictures, and when Walpole was building Strawberry Hill, Horace Mann sent him from Italy, as an elegant and appropriate present, a set of "sopra porta" pictures. The pattern of the panelling of the early Georgian period marks a distinct change; for instead of the panels being applied to the face of the framing they were recessed, and the moulding left plain or ornamented with classic detail, "according to the intention of more or less decoration in the apartment." The recession of the panels, and the delicacy of the mouldings and their ornament, is another example of the return of the early Georgian architects to the style introduced by Inigo Jones. Excellent examples of this style of panelling are Kent's work in the smoking-room at Rousham, which has wide and narrow recessed panels; two rooms at 31 Old Burlington Street, which have a system of slightly recessed narrow and wider projecting panels, surrounded by deep mouldings carved with classic ornament; a room at Raynham with system of large recessed panels (Fig. 38). The architraves of the doors and windows, the overdoors, and all other parts were designed in harmony with the wainscoting, so as to form integral parts of a complete scheme of decoration. As the wainscot is invariably painted, we should have expected, both from the influence of Italy and of Inigo Jones's work at Wilton and Raynham, that white paint should have been universal. As a matter of fact, the prevailing colour was olive, though blue and brown interiors are occasionally met with. It will be remembered that olive walls occur in more than one of Hogarth's pictures, as in the second scene in "Marriage à la Mode" and "The Countess' Dressing-room." Mrs Lybbe Powys tells us that the ballroom at Wanstead was of olive and gold wainscot. The saloon at Eastbury was painted olive, the ornaments and the cornice richly gilt, while the same colouring was, until 1766, at Houghton.[2] Towards the late eighteenth century a change has come over the English taste, and the full and rich early Georgian colouring had given way to the pale hues and pretty colours used in France and England. By this time, however, wood as a wall covering may be said to have been entirely superseded by stucco, silk hangings, or the even cheaper rival, wall-paper.

[1] Illustrated Plate 69, "Complete Body of Architecture."

[2] "The cornishes and mouldings of all the apartments gilt, it makes the whole what I call magnificently glaringly; more especially as the rooms are, instead of white, painted dark green olive; but this most likely will soon be altered."—1756, "Passages from the Diary of Mrs Lybbe Powys."

FIG. 25.—PORTION OF CEDAR WALL PANELLING, composed of bolection mouldings with raised and fielded panels, the pilaster or small panels having plain mouldings, whilst the mouldings of the large panels are carved. The cornice also is finely carved. *Circ.* 1690.

FIG. 25A.—PORTION OF CORNICE, showing cipher of William and Mary. *Circ.* 1690.

FIG. 26.—PORTION OF WALL PANELLING, composed of bolection mouldings with raised and fielded panels in centre constructed of oak overlaid with cross-banded walnut veneers and inlaid with lines of yew. *Circ.* 1685.

FIG. 27.—PORTION OF OAK PANELLING, the panels composed of bolection mouldings with raised and fielded panels. *Circ.* 1685.

Fig. 28.—SMALL ROOM at Drayton House, panelled in oak, the remaining wall spaces hung with tapestry.

FIG. 29.—DINING-ROOM at BELTON HOUSE: a typical example of the arrangement of oak panelling at the end of the XVIIth century; ornamented with applied lime-tree carvings. *Circ.* 1685.

FIG. 30.—THE DRAWING-ROOM at RAMSBURY MANOR: with oak panelling (similar to the preceding illustration), but with the cornice and door architraves carved. *Circ.* 1685. The marble chimneypiece (designed by ROBERT ADAM) is of about 1770.

FIG. 31.—OAK ROOM, with Corinthian pilasters and columns supporting entablature, the intervening space filled with raised panels. *Circ.* 1710.

Fig. 32.—ROOM at Dyrham Park, with Ionic pilasters and bolection panels. This room is painted and grained, and the enrichments gilded. By Talman. *Circ.* 1700.

FIG. 33.—PANELLED ROOM at DENHAM PLACE, of fir painted, the panels surrounding the chimneypiece ornamented with carvings. *Circ.* 1690.

FIG. 34.—THE LIBRARY at DENHAM PLACE, with recesses for book shelves in the oak panelling. *Circ.* 1690.

FIG. 35.—Another view of THE LIBRARY at DENHAM PLACE, with recesses for book shelves in the oak panelling. *Circ.* 1690.

FIG. 36.—SIR ROBERT WALPOLE'S LIBRARY at HOUGHTON HALL, wainscoted with mahogany, showing architectural arrangement of book cases. *Circ.* 1722.

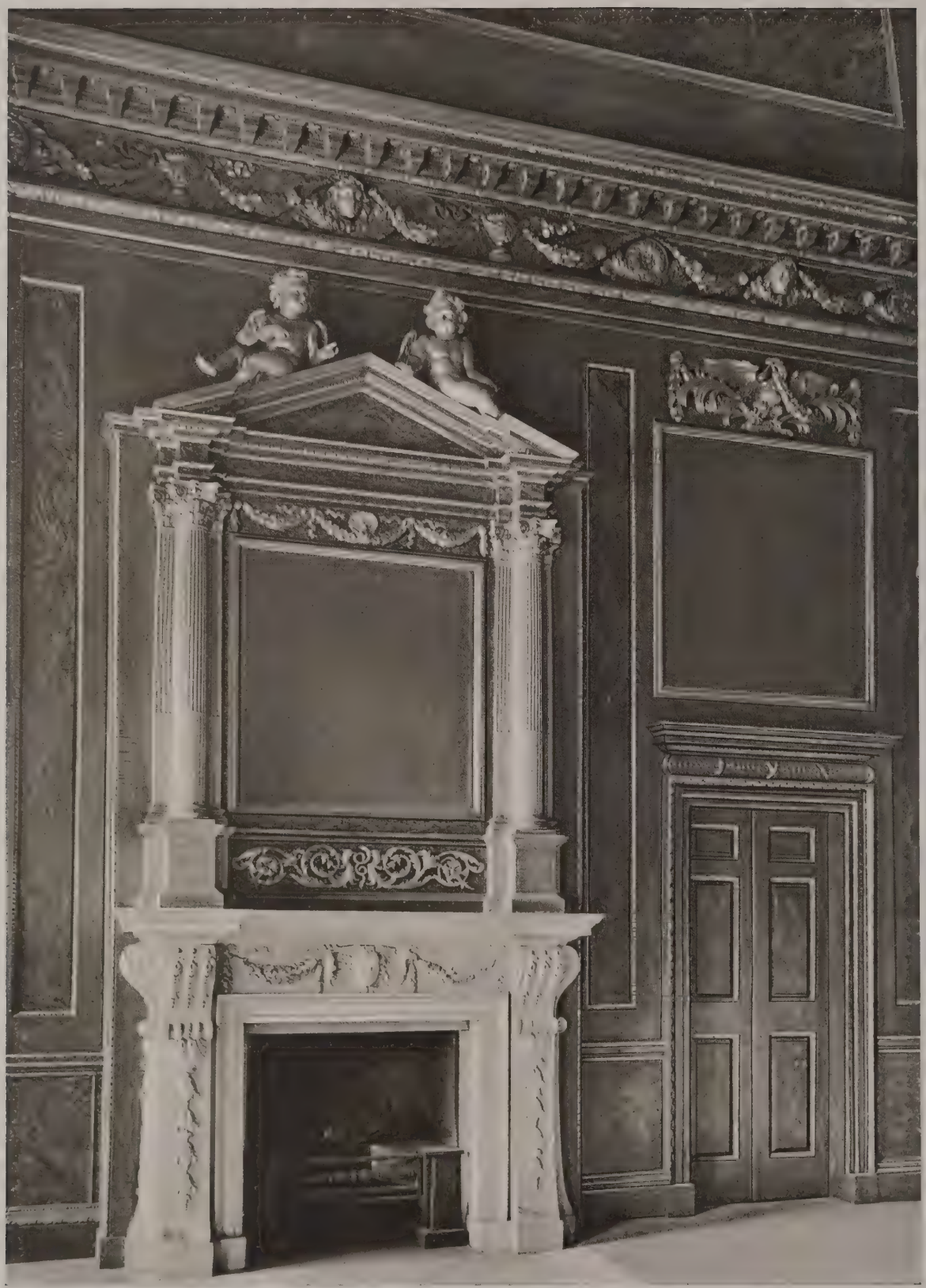

Fig. 37.—PANELLED ROOM of painted and grained fir at Marble Hill, Twickenham, the pilaster panels recessed, the others raised; the carved ornament gilded. *Circ.* 1724.

FIG. 38.—ROOM at RAYNHAM, with plain large recessed wall panels. The decoration of this room was designed by WILLIAM KENT. *Circ.* 1730.

FIG. 39.—CARTOUCHE with swags of oak leaves. *Circ.* 1700.

CHAPTER V

THE ENGLISH SCHOOL OF WOOD-CARVING

THE work of the English school of wood-carving of 1670 to the close of the reign of Queen Anne is generally classed as the work of Grinling Gibbons, whether the work is really from his hand, as at Cassiobury, or anonymous. The absence of evidence to connect the finest examples in England with Gibbons or any other craftsman renders it more reasonable to treat them as the products of a school; though there is no doubt that the inception of the style is to Gibbons's credit.

Before Gibbons was discovered by Evelyn, there was, it is true, in England a considerable amount of carving to enrich interior woodwork, but of a bold, solid, and close style, without the undercutting, the disengaged details, the refinements which made the work of Gibbons so many *tours de force*. Swags of carving appear in the drawings of Inigo Jones, in the chimney-piece at Drayton (Fig. 40) designed by Webb in 1653, and the woodwork at Tredegar and in the chapel at Farnham,[1] in which heavy, solid swags and drops of fruit form the decoration, and show the national style just before Gibbons affected the English craftsmen. During his long association with Wren, his influence developed a school which reproduced his craftsmanship and his designs with considerable success in his most familiar medium, wood; while stucco and stone-carving also, though to a less extent, reproduced the same motifs used by him and his school. For instance, the stucco ornament in the vaulting above the gallery of the Church of St Clement Danes, built by Wren, shows the short swags and drops of a realistic floral character familiar to us in woodwork.

Grinling Gibbons has suffered as much as any artist—for an artist he certainly was, as much as Van Huysum and Monnoyer, a sculptor of "la nature morte," as they were its painters—by the uncritical method of his admirers. Horace Walpole led the way with his claim that he was "an original genius, a citizen of nature, and consequently it was indifferent where she

[1] Put in before 1672.

FIG. 40.—UPPER PART OF CHIMNEYPIECE at DRAYTON, by WEBB (1653), illustrating the more formal style of pre-Restoration wood-carving.

produced him"—a very short way with the difficulties of biography. It is only from a comparison with his predecessors in Holland that we can form an idea of the extent and limit of his innovations. Dutch carving was in advance of the contemporary English work, and Gibbons had predecessors in Holland in the Quellins of Antwerp, a family famous both for sculpture and painting. Especially significant is the design of the marble carvings by Artus Quellin in the Town Hall of Amsterdam, of the whole of which his brother Hubert published the record in 1655 (Figs. 41, 42). In these carvings of Quellin we have not only the swags of flowers, shells, and fruits, but the fishing-tackle, the shellfish, the military trophies, and other motifs with which the English school ornamented so many English houses. Gibbons's work is differentiated from that of his countrymen by an added delicacy, realism and lightness; he merely carries the design which he had found in his own country a step further, by absorbing into his art the finished manner of the contemporary school of flower painters, giving to wood, as Horace Walpole well writes, "the loose and airy lightness of flowers," chaining together "the various productions of the elements with the free disorder natural to each species."

The completion of the Town Hall and the cessation of building caused by the French peril threw hundreds of skilled craftsmen out of work in Holland. In 1670 the Treaty of Dover was signed, and the Triple League between England, the States, and Sweden broken up. Early in 1672 the storm broke and the French troops poured into the United Provinces. Not unnaturally, many of these craftsmen—and Grinling Gibbons among them—passed over to the prosperous and stable England.

Nearly all we know of Gibbons in England, from his discovery in the reign of Charles II. till his death in the reign of George I., may be read in a few entries in the building accounts of

the royal palaces, and in the Diary of his admirer, Evelyn. Born at Rotterdam on 4th April 1648—as he tells Elias Ashmole with regard to "a consarne of great consiquens,"[1] the casting of his horoscope,—we find him early in 1671 living in a poor, solitary thatched house at Deptford, "to apply himself to his profession without interruption." Evelyn, from Sayes Court near by, had met him not long before in "an obscure place, by mere accident." Gibbons was busy carving Tintoretto's Crucifixion,[2] and only asked one hundred pounds for the work, though (says Evelyn) the very frame was worth the money, "there being nothing in nature so tender and delicate as the flowers and festoons about it, and yet the worke was very strong." Evelyn, in March of the same year, showed Gibbons's carving to the King at Whitehall, and introduced his protégé to his friends,[3] and the architects, May and Wren, and describes him as being "musical, and very civil, sober and discreete in his discourse."

Through the influence of May he was employed at Windsor, where he was at work from 1677 to 1682, and where Celia Fiennes described his carving in the Chapel as "the most Exactist workmanship in ye woodcarving, the pattern and masterpiece of all such works"; and also at Cassiobury. Here he completely decorated six rooms, which form an interesting dictionary of his *motifs* for comparison with other work attributed to him in country houses.

It is with the greater name of Wren that Gibbons is most closely associated. The decorative work at St Paul's is his, as well as that of several city churches.[4] His applied limewood carvings in the library of Trinity College, Cambridge (built by Wren in 1678),[5] are noticed by Celia Fiennes,[6] who, though she never directly names Gibbons, gives us full and clear descriptions of the characteristics of his work. A certain von Uffenbach, who visited Cambridge in 1710, was very struck with the Gibbons carving. "The carving of the foliage on the panels and bookcases is so slender that it quivers when you touch the panelling below." Celia Fiennes is also our authority for the attribution of the carvings at Trinity, Oxford, to Gibbons, since she tells us that they are by "the same hand" as those at Windsor. Grinling Gibbons, probably through Wren's influence, had been appointed master carver of the works at Hampton Court. It seems likely, from the entries in the accounts, that he executed some of the ornamental stone-work on the exterior of the palace, besides interior work,[7] "for carving cornishes, moldings and picture frames; for architrave, freeze, sub-base and other carvers' worke by him done on and about the s^{d} Buildings," for which he is paid (1694-96).

In the summer of 1699 he was at work on the limewood enrichments of the King's State Apartments. Later, in the reign of Queen Anne, he was employed (in 1710) in furnishing carvings for the chapel, so his connection with Hampton Court is of very long duration.

Some of the carvings in the chapel in the house at Arbury in Warwickshire are also possibly his work. Some idea of the cost of such carved work may be gathered from the undated estimate

[1] Grinling Gibbons's letter is in the Ashmole MSS., 245. With regard to the horoscope, he writes: "I wold fain know waser I and my partners thaer in Consarnd shall have good sucksess or no." He encloses a letter from his sister giving the date of his birth as follows: "I cannot tell whear father did Rit ould stille or nu. It is set down thus: 4th Aprill 1648." This horoscope of "Mr Grinling Gibbons the excellent carver" is also preserved. Gibbons died in 1720.

[2] Now in the Victoria and Albert Museum.

[3] Evelyn sees in 1678 "Mr Bohun living in a neate place which he has adorned with many curiosities, especially severall carvings of Mr Gibbons."

[4] Evelyn mentions "the new Church of St James" (in Piccadilly) as having "the flowers and garlands about the walls by Mr Gibbons in wood."

[5] Wren's drawing for the bookcases is dated 1686. Between March 1691-92 the carvings by Gibbons were added.—R. Sinker, "The Library of Trinity College."

[6] Trinity College Chapel "is now a magnificent structure . . . a very ffine carving of thin white wood, just like that at Windsor, it being the same hand. The whole Chappel is wanscoted with walnut tree and the fine sweet wood ye same yt ye Lord Oxford brought over when high admiral of England, and has wanscoted his hall and staircase with."

[7] Audit Office Declared Accounts, Bundle 2482, Roll 296, quoted in Law's "Hampton Court," Vol. III. p. 51.

for executing carvings for the chapel at Arbury for Sir Richard Newdigate,[1] from which we learn that a cherubim's head and drapery could be carved for 3s. 6d.

"Estimate of Gringling Gibbons for Arbury Chapel.

"The wainscote of the Chapell according to article at the first bargin is 3 shillings 6 pence the yarde but what it will amount to I do not know till it be measured.

"The . . . . and doors must be paid for at work and halfe because they are wrote on both sides. The mens seats 12 shillings apeeice for they can not be measured by the yarde as the other work is. The strings of frute with Cherubims heads 10 shillings a peece.

"The Cherubim head and draiperie over the orgin frame 3 shillings and 6 pence.

"The pulpit 5 pound.

"As for the worke at the uper end of the chappell you have the partikolors of the two frontespeeces and carving allredy only the wainscote window light must be paid for according to the rate of the other worke."

It must be remembered that, in addition to his more familiar wood-carving, he was a talented sculptor. In 1683, Evelyn, while praising his "invention" and technical skill, is positive that he will prove as successful "in the statuarie art."[2] In 1685-86, he and Arnold Quellin are paid for a great altar-piece of white marble at Whitehall. It is as a sculptor he appears in the rare references to him in the manuscripts preserved in English houses; Sir Ralph Verney of Claydon entrusts the monument to Sir Roger Burgoyne (which his widow wishes to put up in Sutton Church, 1677) to him,[3] and he is responsible for the monument to Mary Lady Newdigate, who died in 1692, at Harefield. The sculptor's letter of acknowledgment for the payment of his work is remarkable, like the horoscope letter, for its phonetic spelling—the spelling, it should be observed, not of an uneducated Englishman, but of a foreigner.[4] Again, in the MSS. at Belvoir is a signed receipt from Grinling Gibbons to John, Earl of Rutland, for two tombs.[5] He shows an astonishing command of line in his pen-drawings for the ornamental details, such as chimneypieces, door-cases, etc., at Hampton Court in the Wren portfolio (dated 1694) in the Soane Museum, if these can be safely attributed to his hand, which are much more foreign and florid in character than any actual examples of this school.

The carved work of Gibbons and his school may be conveniently divided into complete or isolated decorations, the latter usually consisting of garnitures of chimneypieces which were not necessarily designed for the position they occupy. The former and more ambitious class is restricted to the Royal Palaces of Hampton and Windsor, and to about half a dozen great houses, such as Cassiobury, Burghley, Chatsworth, Petworth, Belton, Lyme, and Holme Lacy, and of this the decoration at Cassiobury is the only one that can be attributed on contemporary evidence to the master carver. The evidence is the best—John Evelyn's, who visited the house in 1680, and who singles out the chimneypiece of the library as of peculiar excellence. Gibbons, as the designer and carver, is represented more or less completely in nine rooms. As is usual, he accentuates the features of a room, the overmantel and overdoor and pictures in fixed frames, by his intricate arrangements of ornament. His treatment of the picture varies, and we see it surrounded wholly

[1] The Newdigates. By F. A. Newdigate. "Memorials of Old Warwickshire."

[2] "The incomparable work of Mr Gibbons who is without controversy the greatest master both for invention and rarenesse of worke that the world has in any age: nor doubt I at all that he will prove as great a master in the statuarie art."

[3] "Sir Ralph Verney of Claydon entrusts the monument to Sir Roger Burgoyne (which his widow wishes to put up in Sutton Church, 1677) to Grinling Gibbons, whose signature and seal are appended to the specification. Sir Peter Lely and Hugh May are to decide, when the monument is complete, whether £100 or £120 should be paid for it, but the payment is not in any case to exceed the latter sum, the over-value being for the credit of the said Greenlin Gibbons at his own offer."—"Verney Memoirs."

[4] "I holp all things will pleas You wen You see it for I indevored it as much as in me lais, but If you should mislick enny thing, You may be shoer to Comand, Sr, your ombell and obigent Sarvant, Grinling Gibbons."

[5] 1686, July 12, Receipt for £100 for two tombs made by him. MSS. of the Duke of Rutland at Belvoir Castle.—*Hist. MSS. Comm.*

or only on three sides. His ornament, as in the almost contemporary work at Windsor Castle (1677-78), is a little tightly packed, the groups, when compared with the carvings of this school formerly at Holme Lacy, at Petworth and Lyme, are not so skilful and open as the latter.

The carvings at Belton are of the same early character, and so close is their resemblance to those at Cassiobury and Windsor that there is little doubt that Gibbons was their designer. As the foundations of the house were laid in the spring of 1685, these would be subsequent to his work at Cassiobury and Windsor. In vivacity and richness they are their equal; but a certain inferiority in design is noticeable in the bordure to the picture of Lady Brownlow which hangs over one of the chimneypieces in the entrance hall (Fig. 58) where the trophies of fish and shells and the festoons of flowers and fruit, are unrelated to the elaborate scrolls to which they are attached. A more open arrangement is noticeable here than in the Cassiobury carvings.

The most important decoration of this school is found in the immense room at Petworth, part of the additions of the sixth Duke of Somerset not long after his marriage in 1682. Here the ornament is arranged about the fixed picture frames; and that about Kneller's portraits of the builder and his wife, the sole heiress of the Percies, is a veritable *tour de force*. Some of the motifs are appropriate to the Duke. Each picture is surmounted by the ducal coronet, while the ribbon of the George depends from outspread wings, and below is seen the Star of the Garter. But they are not all personal and appropriate. We have also a piled basket of flowers and cherubs' heads. Horace Walpole writes of this room as "gloriously flounced all round with whole length pictures with much the finest carving of Gibbons that ever my eyes beheld. There are birds absolutely feathered, and two antique Vases with bas-relieves as perfect and beautiful as if they were carved by a Grecian master," which should be compared with a very similar trophy of vases at Lyme. From the portrait of the Duchess, with a son,[1] the date of the picture—and hence the carvings—cannot be much earlier than 1690. A craftsman named Seddon was apparently paid for this work.

The carvings formerly at Holme Lacy (Figs. 43-49), and now dispersed, show a still further advance in lightness and openness of design. The entwined initials, V.S.J.F., which appear in the carving which formerly decorated the saloon chimneypiece, stand for John, the second Viscount, who married Frances, daughter of John, Earl of Exeter, and died in 1697. The carvings, both in the drawing and dining rooms, formerly surrounded flower paintings, which the carvings of this school so much resemble in their patient realism, and birds, flowers, shells, fruit and drapery are united as usual with the illusive *vraisemblance* of this school.

In the decoration of the saloon at Lyme a still further refinement in design is reached (Figs. 50, 51), and the arrangement of the ornament in drops of trophies linked by ribbons and trails of leaves, which occupy the centre of the large panels, is not met with elsewhere. There are six large and two small drops, containing emblems of the four seasons and of music and painting. Of the two small ones, one has the ram's head with an olive branch in its mouth, rising from a ducal coronet, the crest of the Leghs; the other has a group of flowers. Both the trophies of musical instruments and of vases closely resemble those at Petworth, but, as usual, there is no definite documentary evidence to associate any craftsman with the work, though "Mr Gibbons" is mentioned in connection with "a peece of carved work" in a letter of 1684, addressed to Richard Legh of Lyme. A panel of dead game, fish, and shells linked by flowers and ropes of beads, in the upper portion of the chimneypiece in the dining-room, reverts to the style of design as we see it at Cassiobury and Belton.

Chatsworth stands alone in possessing very clear and circumstantial accounts, by which we

[1] Algernon Charles, seventh Duke of Somerset, was born in 1684. He appears to be at least six years old in the picture.

know the date, description, and name of the craftsmen employed in the decoration of the state rooms. Chief among the skilled craftsmen was Samuel Watson, a Derbyshire man, who worked, according to his "Designs, Agreements and Bills of Carved Work executed at Chatsworth" from 1690 to 1712, which gives some idea of the length of time required for such work. In 1692, Lobb, Davis, and Watson agree with the Earl of Devonshire "to execute in lime-tree the carving of the great chamber, *to be done equal to anything of the kind before executed*," which shows that the Gibbons style was established as a standard, and familiar to the English craftsmen. Watson's carved pen, his *tour de force*, is still shown at Chatsworth. His name is not found in connection with the decoration of any other house, and he died in 1715.

Complete decorations for rooms were naturally limited to the few extremely rich men, such as the Duke of Somerset and the Earl of Devonshire. In smaller places, the decoration of the upper part of the chimneypiece shows the almost universal prevalence of the style. Perhaps the finest of these is the pear-wood carving of military trophies intermingled with oak and bay sprays in the drawing-room of the Governor's house at Chelsea Hospital, which can be assigned to the William Emmett whose name also appears in the accounts of Windsor, Hampton Court,[1] Kensington Palace and St Martin's, Ludgate Hill. The carving has now been cleared of its coat of paint, and is in excellent preservation. Some of the military equipment bears the initials I.R. of the last Stuart king. There is no doubt that the carvings of this school were left, as Celia Fiennes writes, "all white natural wood without varnish" (and it may be added, paint or gilding), which obscures the tool-work, and its distinctive quality as *wood*-carving.

The recognised motifs of this school, enumerated by Celia Fiennes as "ffigures, fruitages, beastes, birds, flowers," were used, as a rule, indiscriminately for the decoration of a country house or a church. The panelling from Winchester College Chapel, which now forms the decoration at the hall at Hursley, has nothing to proclaim its origin. But now and again subjects were designed especially to illustrate the purposes for which the room was used or the occupation of the owners. On the whole, in the work of this school there is, in spite of its realism, a feeling for the rhythm and constructive basis of the design, and the design never degenerates into groups of dead fish, flesh, and fowl, arranged as artlessly as in some inferior pictures of still life.

Applied carving was very much less in favour with the Palladian architects, as was natural with their preference for stucco, but at Marble Hill, near Twickenham, the carved applied woodwork of eagles supporting swags of foliage above the large panels of the saloon (which originally contained pictures), and the overdoor enrichment of two amorini supporting a basket of flowers above a mask and swags of foliage, the lion's mask and oak-leaf swags between the windows of the same room, show that the hand of the carver, though restrained, had not lost its cunning (Figs. 60-62). But such woodwork was invariably painted or gilt, and with this hiding of the natural surface of the wood, the quality of wood-carving, as distinct from modelling in stucco, is lost.

About the middle of the eighteenth century a certain amount of woodwork was used, as well as the more familiar stucco, in the decoration of walls. At its best, it shows the influence of France in its light, often fanciful, floral ornament, of which the house at Painswick (Fig. 65) affords some charming examples. Of the less pleasing and later rococo, allied with Chinese motifs, the alcove in the Chinese Bedroom at Claydon is an illustration (Fig. 67); but on the whole the ornament of this class was concentrated upon the chimneypiece and the door-case, leaving the walls free. With Adam, whose methods and materials were so divergent from his predecessors, the disappearance of applied wood-carving is final.

[1] Where he is paid £918. 3s. 5d. "for carving worke by him performed in and about sev[ll] partes and the s[d] New Buildings."—Law's "Hampton Court," Vol. III. p. 50.

FIG. 41.—DESIGNS OF CARVED ORNAMENT for the Town Hall (now the Royal Palace) at AMSTERDAM, by ARTUS QUELLIN. *Circ.* 1645. Reproduced from his book published in 1655.

FIG. 42.—DESIGNS OF CARVED ORNAMENT in the Town Hall (now the Royal Palace) at AMSTERDAM, by ARTUS QUELLIN. *Circ.* 1645.
Reproduced from his book published in 1655.

FIG. 43.—APPLIED CARVED ORNAMENT formerly at HOLME LACY. *Circ.* 1680.

FIG. 44.—APPLIED CARVED ORNAMENT, formerly at HOLME LACY. *Circ.* 1680

Fig. 45.

Fig. 46.

Fig. 47.

APPLIED CARVED ORNAMENT, formerly at Holme Lacy. *Circ.* 1680.

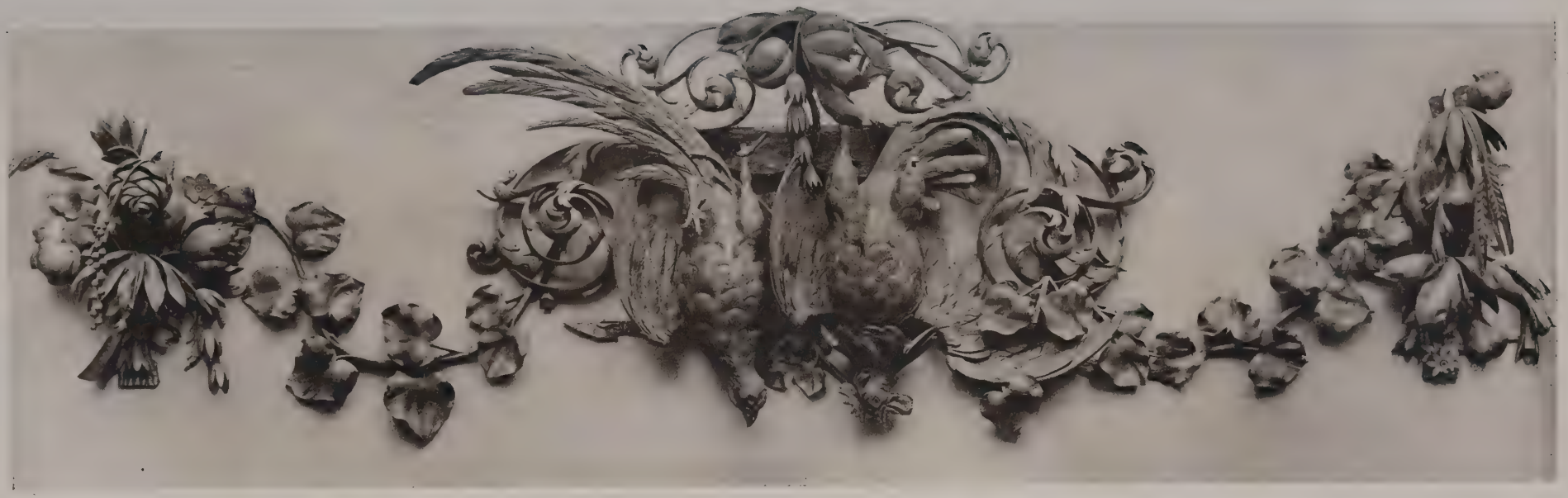

Fig. 48.

Fig. 49.

APPLIED CARVED ORNAMENT, formerly at Holme Lacy. *Circ.* 1680

Fig. 50.

Fig. 51.

APPLIED CARVED ORNAMENT in the Dining-Room at Lyme Park. *Circ.* 1700.

Fig. 52.—WOOD CARVING with the Royal Arms as borne by Queen Anne. *Circ.* 1710.

Fig. 53.—APPLIED WOOD CARVING over a chimneypiece at Badminton, with the coronet and cipher of the Duke of Beaufort. *Circ.* 1700.

FIG. 54.—APPLIED CARVED ORNAMENT over chimneypiece, formerly in the Saloon at HOLME LACY. *Circ.* 1680.

FIG. 55.—APPLIED CARVED ORNAMENT surrounding picture in the inner Library at CASSIOBURY, by GRINLING GIBBONS. *Circ.* 1675.

FIG. 56.—APPLIED CARVED ORNAMENT over chimneypiece in small Dining-Room at CASSIOBURY, by GRINLING GIBBONS. *Circ.* 1675.

FIG. 57.—APPLIED CARVED ORNAMENT surrounding picture in the Drawing-Room at BELTON HOUSE. *Circ.* 1690.

FIG. 58.—APPLIED CARVED ORNAMENT over one of the chimneypieces in the Hall at BELTON HOUSE. *Circ.* 1690.

FIG. 59.—APPLIED CARVED ORNAMENT over the other chimneypiece in the Hall at BELTON HOUSE. *Circ.* 1690.

FIG. 60.—CARVED AND GILT APPLIED ORNAMENT in the Saloon at MARBLE HILL, TWICKENHAM. *Circ.* 1725.

FIG. 61.—CARVED AND GILT APPLIED ORNAMENT in the Saloon at MARBLE HILL, TWICKENHAM. *Circ.* 1725.

FIG. 62.—CARVED AND GILT APPLIED ORNAMENT in the Saloon at MARBLE HILL, TWICKENHAM. *Circ.* 1725.

FIG. 63.—CARVED AND PARTLY GILT APPLIED ORNAMENT in the frieze of the overmantel of the first State Room at 31, OLD BURLINGTON STREET. *Circ.* 1735.

FIG. 64.—CARVED AND PARTLY GILT ORNAMENT in the frieze of the overmantel of the second State Room at 31, OLD BURLINGTON STREET. *Circ.* 1735.

FIG. 65.—SIDE OF ROOM at PAINSWICK with applied wood carving. *Circ.* 1755.

FIG. 66.—APPLIED WOOD CARVING decorating side of room at ELTHAM. *Circ.* 1760.

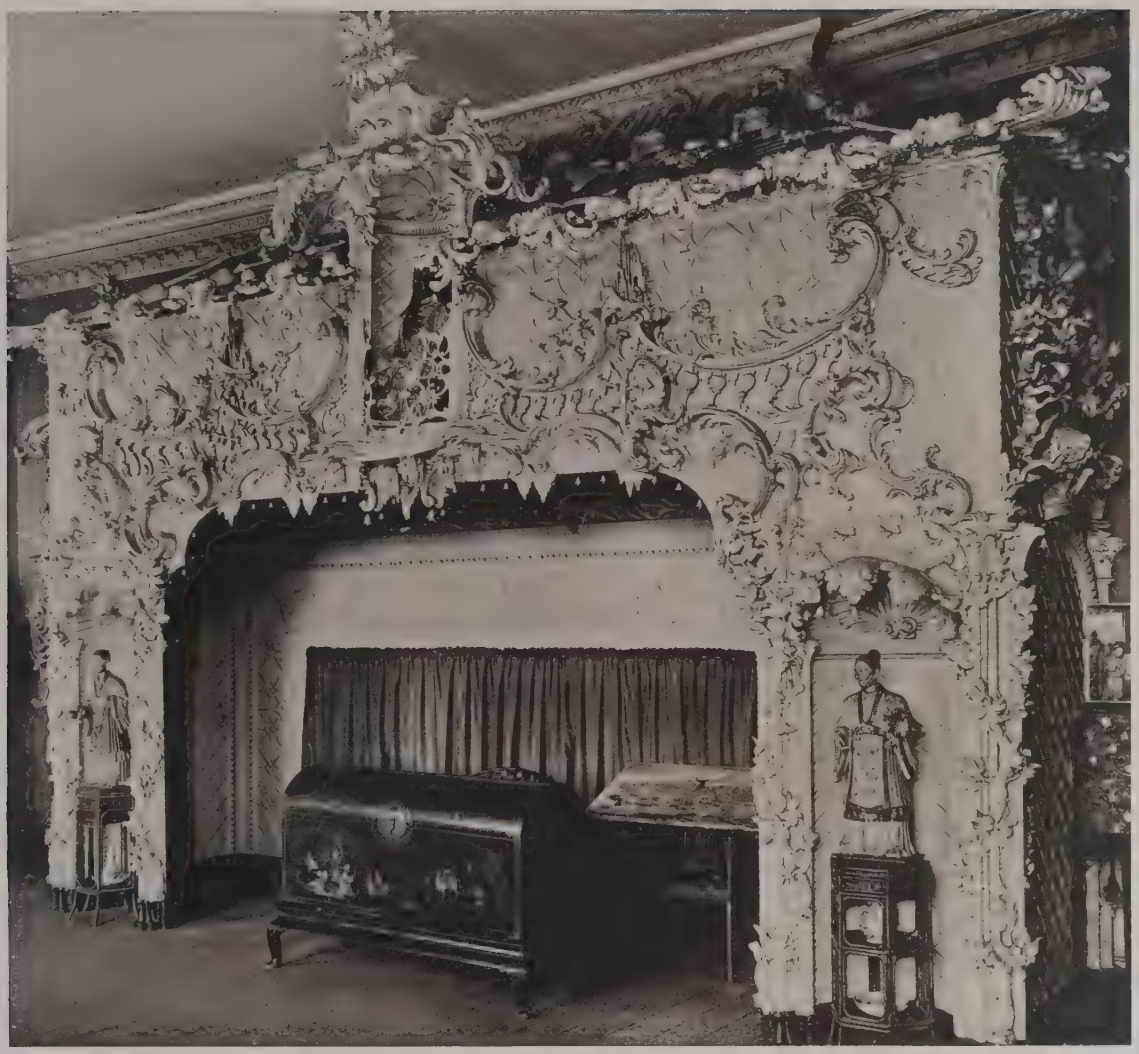

FIG. 67.—ALCOVE elaborately carved in the "Chinese Taste" at CLAYDON. *Circ.* 1760.

FIG. 68.—WOOD CARVING of the Rococo style surrounding wall niche at CLAYDON. *Circ.* 1760.

FIG. 69.—GILT CARVINGS applied on the Damask wall hanging in the Saloon at HOLKHAM. *Circ.* 1745.

CHAPTER VI

DOOR-CASES

BESIDES the surfaces of wall and ceilings, openings such as door, window, and chimney-pieces received special attention.

From the time of Michael Angelo's tombs of the Medici, every Italian architect seems to have endeavoured to find room for reclining figures upon his pediments; and in England during the Palladian period, in a hall or some room where the walls are stuccoed, the door presented in great houses a monumental appearance with its pediment ornamented with statuary by sculptors such as Scheemaker or Rysbrach and supported by columns. We see this treatment in the hall at Ditchley, where female figures representing Geography and Astronomy recline upon the pediment of the door from the hall to the saloon, and in the stone hall at Houghton, where the reclining figures of children are the work of Rysbrach. Very similar are the children representing the arts and sciences upon the pediments of the entrance hall at Badminton, also probably the work of Rysbrach; and the figures reclining upon the pediments of the doors in the hall at Moor Park.

But in wainscoted rooms the surrounds of the door and window openings were less elaborate and more closely in touch with the surrounding panelling. The architrave of the door in the late seventeenth century was frequently carved and surmounted either by a framed panel, an overdoor picture or carving, or, less commonly, a bracketed pediment. The picture or panel,

exactly the width of the door, was framed in the same moulding, plain or enriched, as the door itself. With the Palladian architects the pedimented door-case becomes the rule rather than the exception in important rooms, and has a very solid and imposing appearance with its many members of large enriched mouldings. Between the architrave of the door and the pediment there was a frieze, of which the most usual pattern was the pulvinated, ornamented with ribboned oak or bay leaf, as in the door heads in the saloon at Marble Hill and 30, Old Burlington Street (Figs. 74, 78), but scroll designs in carved and gilt wood, often centring in a shell or lion's head, or a classical mask, are also met with. The pediment, if broken, was often filled by a bronze or plaster bust. Another type of overdoor appears in the saloon at Holkham, where a carved and gilt ornament consisting of a coronet and palm branches is applied over the wall covering, a style which later in the eighteenth century was frequently adopted.[1] The principal door leading to the hall in the same room illustrates Chambers's saying that, when there are many doors in the same apartment, "the principal ones, provided they stand in the middle of a side or in the middle of the ends of a room, may be larger, of a different form, or more abundantly adorned than the rest."[2] The ornamental value of a door so treated was universally recognised, and the same authority even complains that the real and feigned doors of a room with their ornaments frequently covered so great a part of the walls that there was no place left for either pictures or furniture. This was also the case in France, where Blondel[3] makes exactly the same complaint of the abuse of the feigned doors which occupied the greater part of the wall surface.

The designers of the English rococo period treated the pediment, like other details of classical architecture, with scant respect. In the door-cases in the North Hall at Claydon (Fig. 86), the broken pediment has an outward curve, and the break is filled with florid rococo carving, while the double trusses and the frieze are overlaid with floral ornament in the same style. In the door-case in the Chinese bedroom in the same house, rococo carving is com-

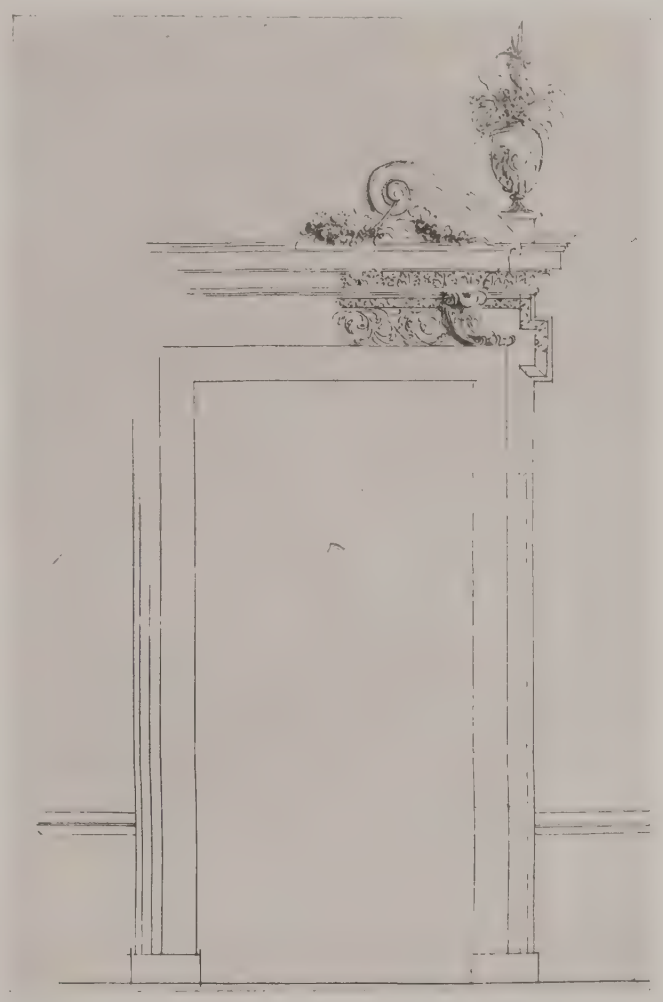

FIG. 70.—DESIGN OF DOOR for HAMPTON COURT PALACE, from the Wren Portfolio in the Soane Museum. 1694.

[1] Unless the Earl's coronet (which forms part of the design) has been changed, this must have been made after 1744.

[2] "Decorative Part of Civil Architecture."

[3] J. F. Blondel, "Architecture Française," 1752.

bined with Chinese motifs, a pagoda roof takes the place of a pediment, and the side trusses are finished with Chinese heads (Fig. 85).

Robert Adam's chief innovation in decoration consisted in lightening it, and making it less monumental, following the classic precedent, and condemning the too frequent use of an order in interior decoration. The "tabernacle frame" or "dressing of columns or pilasters with an entablature or pediment over them" is dismissed as a treatment of door-cases, for "being much too heavy and bold to admit of the gay and elegant, unless in very great apartments."

The example (Fig. 83) shows the treatment of the door-case in the early work of Robert Adam at Kedleston,[1] before he broke away from "the tabernacle frame." Both in the library and drawing-room at Kedleston, the door-case is treated with an order, and the Corinthian door-cases of the latter room are of alabaster.

[1] About 1761-65

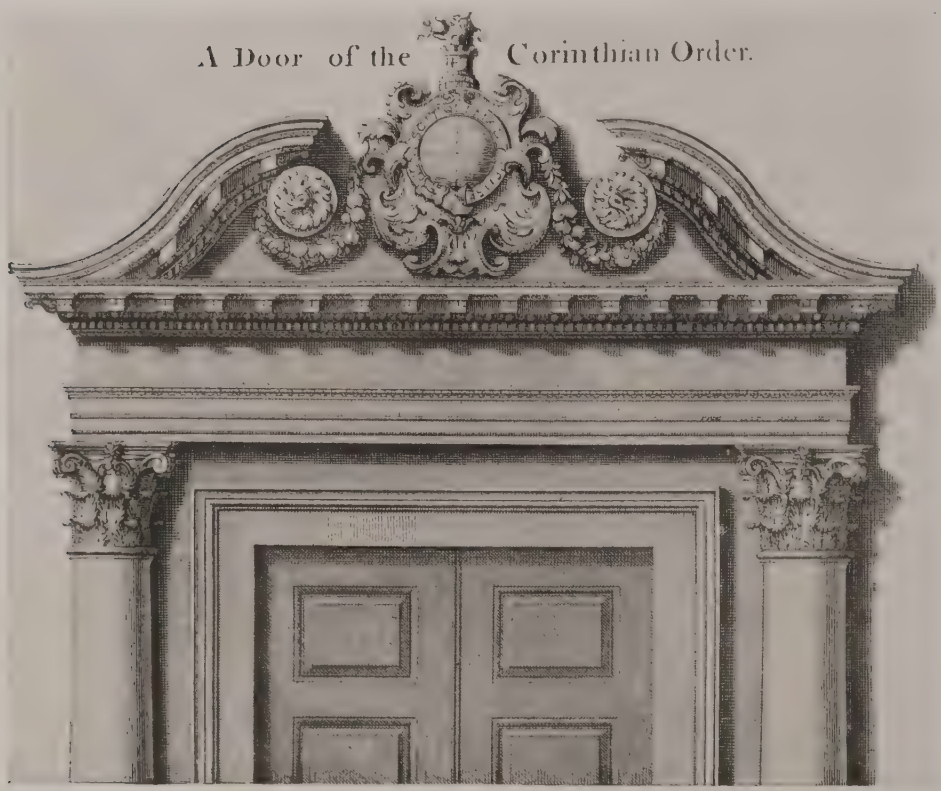

FIG. 70A.—A DOOR-CASE "exactly after the established rules of Palladio." From Isaac Ware's "A Complete Body of Architecture," published 1756.

FIG. 71.—DOUBLE DOORWAY (in the Saloon at RAMSBURY MANOR), with carved architraves and surround formed of pilasters and trusses supporting broken pediment. *Circ.* 1680.

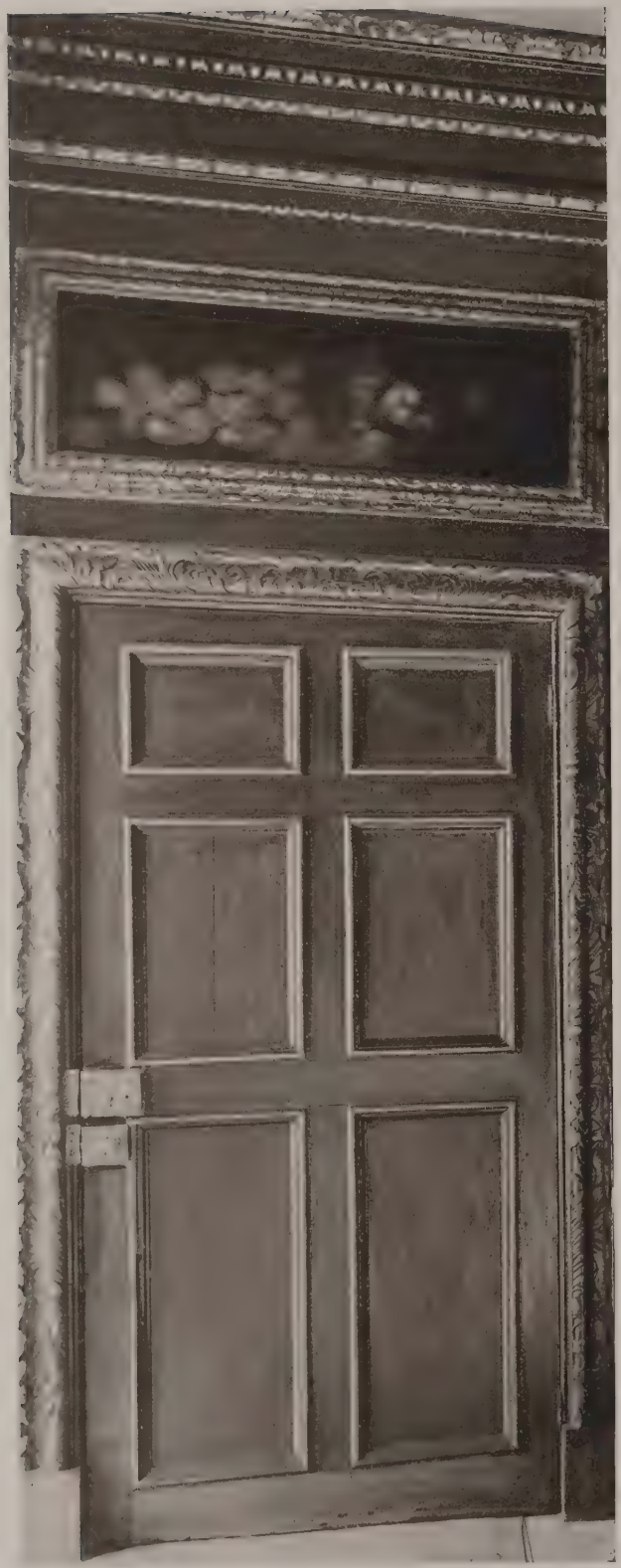

Fig. 72. SIX-PANELLED DOOR (at Dyrham), with finely carved architrave and plain panel mouldings. The pierced and engraved locks are contemporary. *Circ.* 1690.

Fig. 73.—PORTION OF EIGHT-PANELLED OAK DOOR at Denham Place, with carved mouldings. *Circ.* 1690.

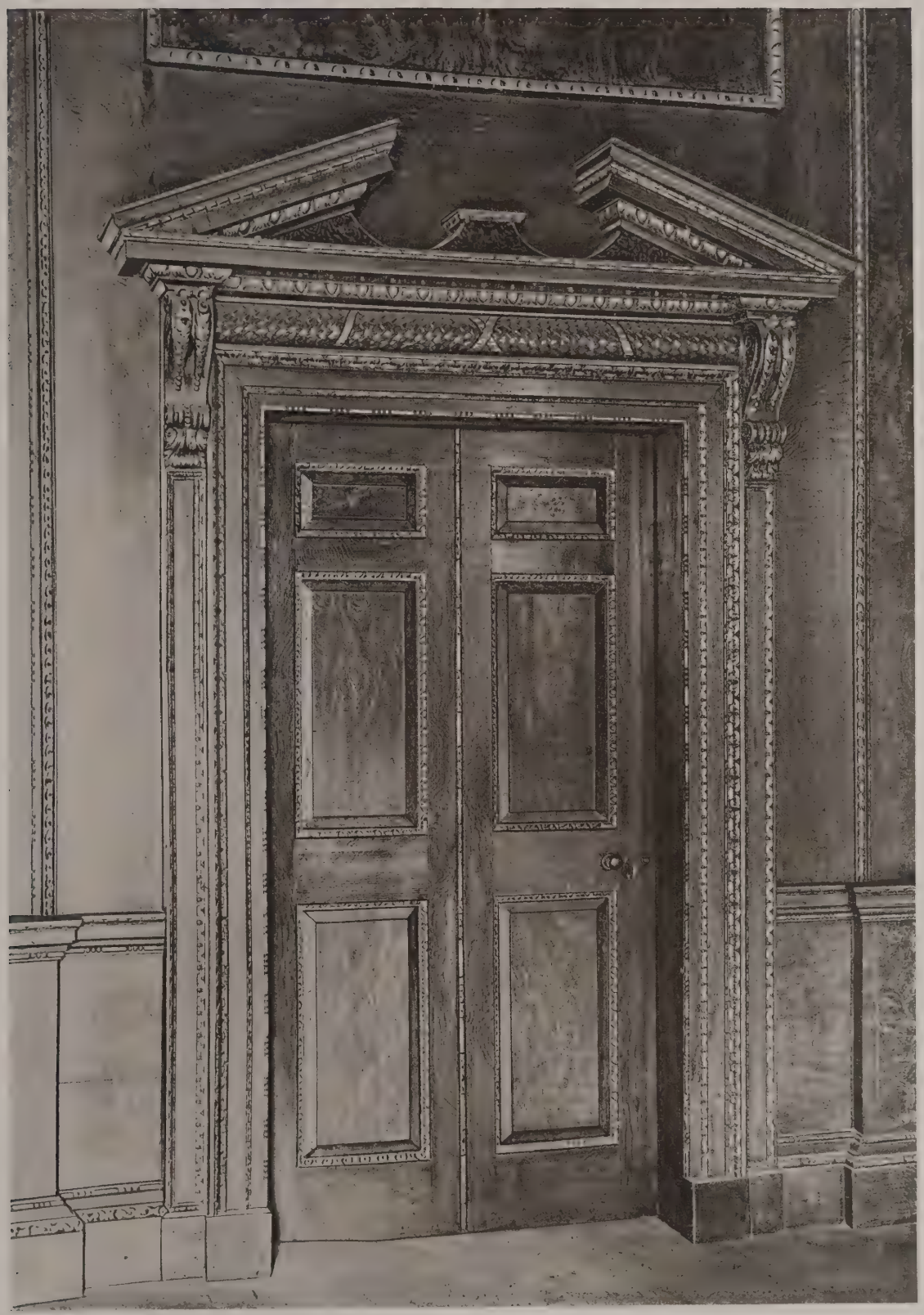

FIG. 74.—DOORWAY in the Saloon at MARBLE HILL, TWICKENHAM, illustrating Palladian treatment of the door-case. *Circ.* 1725.

Fig. 75.—DOOR-CASE at 31, Old Burlington Street, with enriched trusses and frieze. *Circ.* 1735.

Fig. 76.—DOOR-CASE from Hatton Gardens, surmounted by a finely carved cartouche enclosed in broken pediment. *Circ.* 1735.

FIG. 77.—DOOR-CASE at ADLINGTON HALL, showing tympanum enriched with carved mask and swags of fruit and flower ornament. *Circ.* 1755.

FIG. 78.—DOOR-CASE at 30, OLD BURLINGTON STREET, the frieze ornamented with oak leaves. *Circ.* 1735.

FIG. 79.—DOOR-CASE in Drawing-Room at HOLKHAM, designed by WILLIAM KENT. *Circ.* 1740.

FIG. 80.—DOOR-CASE in the Sculpture Gallery at HOLKHAM, designed by WILLIAM KENT, the frieze ornamented with laurel leaves. *Circ.* 1740.

Fig. 81.—DOOR-CASE in the Saloon at Holkham, designed by William Kent. *Circ.* 1740.

Fig. 82.—DOOR-CASE in the Dining-Room at Holkham, designed by William Kent. *Circ.* 1740.

FIG. 83.—DOOR-CASE OF THE DORIC ORDER at KEDLESTON, designed by ROBERT ADAM. The carved mouldings of the mahogany door are typical of his style. *Circ.* 1760.

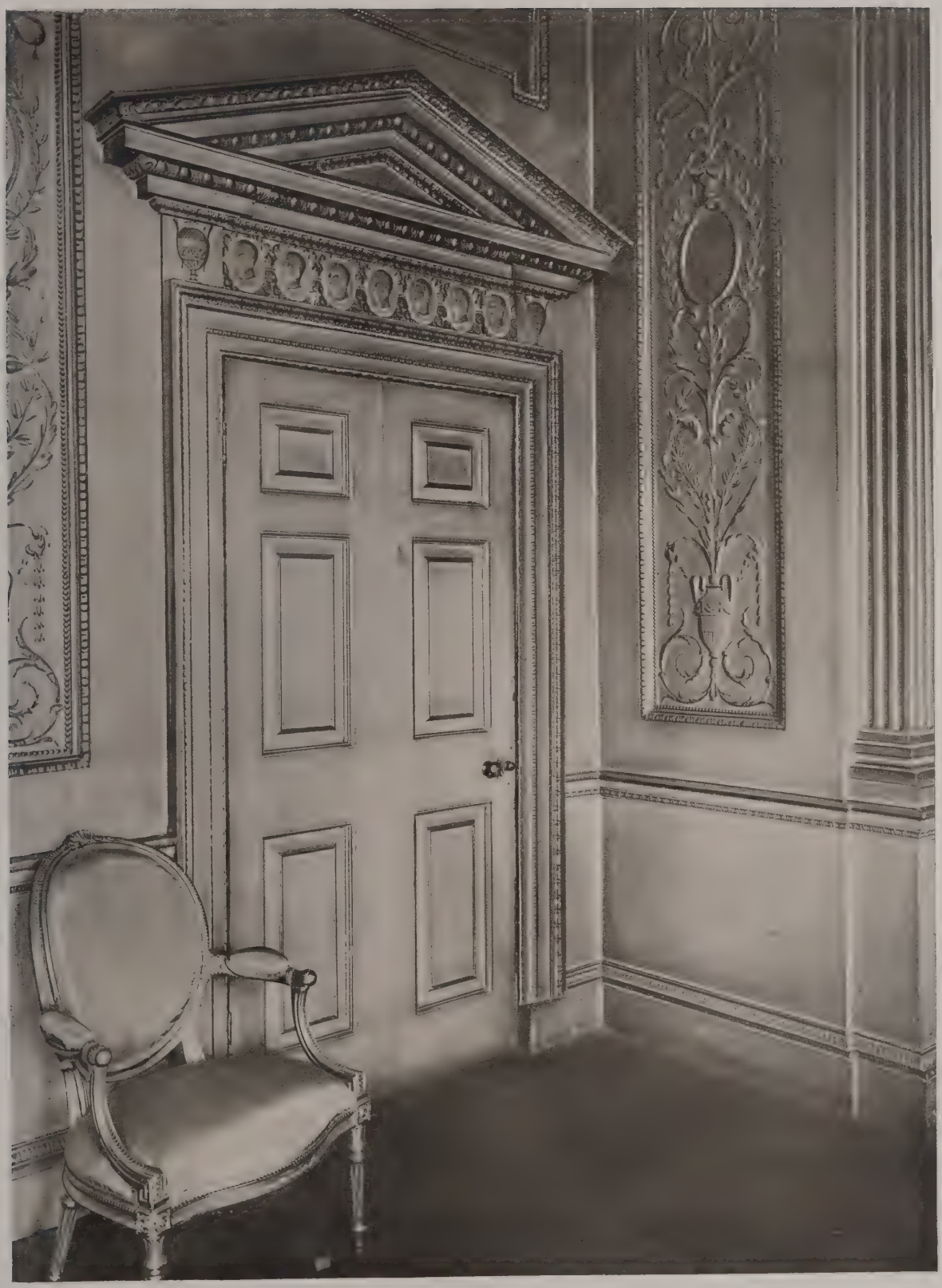

FIG. 84.—DOOR-CASE of painted fir from CARRINGTON HOUSE, designed by Sir WILLIAM CHAMBERS. The frieze ornamented with medallions of Roman Emperors; these and other enrichments in composition. *Circ.* 1770.

FIG. 85.—DOOR-CASE in the "Chinese Taste" in a bedroom at CLAYDON. *Circ.* 1760.

FIG. 86.—DOOR HEAD in the Rococo style in the North Hall at CLAYDON. *Circ.* 1760.

CHAPTER VII

CHIMNEYPIECES

IN the development of the chimneypiece the Dutch style overlaid, or rather superseded, the influence of Inigo Jones. His chimneypieces were both of the continued (two-storied) and simple (one-storied) class, while the architects of the half century dating from the Restoration preferred the simple type, in which the chimney breast was panelled like the walls, and only emphasised as a focus of interest by the addition of a mirror, a picture, or applied carvings. The surround of the opening was a boldly projecting moulding of coloured marble, either the Devonshire, Irish,[1] or the Derbyshire varieties, or imported from Italy. Genoa was the centre for the exportation of marble, and Evelyn in 1676 tells us that a Dutchman had contracted with the Genoese for all their marble, and set up "a rare magazine" at Lambeth.[2] The Earl of Rutland, however, a few years later, gets two black and yellow marble mantelpieces direct from Genoa, for which he pays the extravagant sum of £742. 7s.[3]

Marble inlay, which is associated in England with the late eighteenth century, seems to have been employed at Ham House in the Alcove Closet in the reign of Charles II., where the chimneypiece and wide hearth slab are made of green and white marble. The design on the chimneypiece consists of scrolls, centring in the cipher and coronet of the Duchess of Lauderdale. The jambs are represented as pillars wreathed with garlands of leaves, and the marble slab has a design of cornucopias, centring in the Duchess' cipher and coronet.

The corner fireplace and the chimneypiece continued as a china-shelf are of Dutch derivation, as we see them in De Voorst and elsewhere in Holland. Evelyn[4] records the innovation in Charles II.'s new house at Newmarket, where many of the rooms "had the chimnies in the angles and corners, a mode now introduced by His Majesty, which I do at no hand approve of. I predict it will spoile many noble houses and rooms, if followed. It does onely well in very small and trifling roomes, and takes from the state of greater." The chimneypiece in an angle can still be traced in the much-modernised house at Newmarket. There is a corner fireplace in the king's dining-room at Hampton Court, but, as Evelyn rightly observes, they are informal, unsuitable for a room of state. This corner chimneypiece has two tiers of receding shelves, for china or delft. The designs of Daniel Marot are instructive on this point, and one of his chimneypieces has accommodation for hundreds of pieces of china on its many-tiered continuation. The French architect, D'Aviler,[5] in consideration of

[1] Evelyn notices at Cassiobury "some of the chimney mantels are of Irish marble, brought by my Lord (Essex) from Ireland, when he was Lord Lieutenant and not much inferior to Italian."—18th April 1680.

[2] "To Lambeth, to that rare magazine of marble, to take order for chimney-pieces, &c., for Mr Godolphin's house. The owner of the works had built himself a pretty dwelling-house: this Dutchman had contracted with the Genoese for all their marble."

[3] "1683. March 17. Genoa. Account amounting to £742. 7s. for two black and yellow marble mantle pieces and two marble stones sent to Sir William Langhorn for the account of the Earl."—MSS. of the Earl of Rutland at Belvoir. Hist. MSS. Comm.

[4] "Diary," July 22, 1670.

[5] "Cours d'Architecture," 1691.

the preservation of porcelain, suggests that the height of the cornice of the chimneypiece should be raised six feet in order that the vases with which they are ornamented may not be knocked down. The tiered chimneypieces must have been regarded originally as eccentric, as they gained little ground in England. The most usual type has the opening directly surmounted by a mirror, or an arrangement of mirror and picture. A note of colour was introduced by the borders of blue glass which often divide the plates of the mirror, as in the chimneypiece in William III.'s state bedroom at Hampton Court.

The character of the pictures for the chimney panels can be gathered from the illustrations. They had to be, first and foremost, decorative; and designs, such as Daniel Marot's, of vases of flowers and amorini, flower pictures by Monnoyer and the Dutch flower painters, Rousseau's architectural ruins with groups of shepherds, were also suitable "to inspire a mild interest by their harmonious colour and peaceful rendering."

The chimneypieces at Chatsworth show an arrangement not of picture and mirror, but of various-shaped panels. In the old state bedroom, the drawing-room and the music-room the long panel that surmounts the opening is surmounted by a shaped panel of parquetry framed in a large enriched moulding which is encircled by applied wood-carving by the craftsmen employed here from 1692 onwards. Even more elaborate carved decorations for the chimney-pieces at Hampton Court are to be seen in the interesting collection of sketches in colour and monochrome in the Wren Portfolio in the Soane Museum, which probably are the work of Grinling Gibbons (Figs. 87-89). A "continued" chimneypiece was the result, in certain rooms in Dalkeith, of carrying the marble of the surrounds to frame the overmantel panel or panels, but in this case the Duchess of Buccleuch was "extravagant," as she writes herself, in the quantity of marble she despatched to her Scotch home for its decorations. A mantel-shelf in the modern sense was never used, but a frieze and cornice occasionally appear. Marble chimney-pieces with elliptical arch and key block are characteristic of the late years of the seventeenth and early eighteenth century. This type appears as a lining in the chimneypieces in the panelled room belonging to John Penhallow in 1686, and removed from 3, Clifford's Inn to the Victoria and Albert Museum. It is also very frequently found in early eighteenth-century houses. Another type has a plain architrave with projecting corners. The chimneypiece in the back drawing-room of No. 75, Dean Street has an architrave of this kind, but enriched by side consoles, frieze, cornice and tablet.

In Vanbrugh's houses the chimneypiece of marble is again important, but has little ornamentation. A very beautiful chimneypiece in the hall at Castle Howard stands alone, and may be the work of a French designer. The lower portion is in the architect's massive and plain manner, but the upper is very elaborate, with its winged terminal figures and fantastic scrolls (Fig. 96). But Vanbrugh left no school; the architects of the early Georgian period went back to Inigo Jones—"the first," in the words of Chambers, "who arrived at any great degree of perfection in this material branch of the art" of designing chimneypieces. It was impossible to take the Italians as models, for in Italy, then and later, "they seem to have found out how hot their climate is, but not how cold; for there are scarce any chimneys," and travellers accustomed to the English fires found the Italian portable stoves small consolation. Still, Palladio's name was of great weight, and even Abraham Swan (whose designs are almost entirely rococo in their ornament) gives an example of a chimney placed between windows: "The situation is indeed different from what is commonly practised in England, but it is taken from Palladio, who seldom failed placing his chimneys between the windows, that Persons might at once enjoy the benefit of the Fire and the Prospect."[1] Inigo Jones's influence is really the only one to be reckoned with in design of chimneypieces of this period.

[1] "The British Architect," 1745.

FIG. 87. FIG. 88.

SKETCHES OF CHIMNEYPIECES for HAMPTON COURT, from the Wren Portfolio (1694) in the Soane Museum.

All felt his influence, and some, like Kent[1] and Ware, adapted his work and proceeded to design very much in his manner, with the result that the chimneypieces of this school remained the prevalent type until the advent of the Adams. Occasionally an original design of Inigo Jones was used, as at Holkham, or in the dining-room at Bourdon House, London. In architectural publications of the eighteenth century no detail comes in for a greater amount of representation than the chimneypiece; and its proportions, character, material, and ornament are carefully treated of by Sir William Chambers, Isaac Ware, and others. "The Chimney-

[1] Horace Walpole writes of Kent's chimneypieces that they were "lighter than those of Inigo Jones, whom he imitated."—"Anecdotes of Painting."

Piece maker's Daily Assistant" (1766) gives a table showing "the true size that chimneypiece ought to be" for the various-sized rooms. They may be roughly divided into (1) the architrave type, or (2) those with trussed pilaster, (3) caryatid or terminal supports, or columns to support the mantel-shelf.[1] Very characteristic of Kent as a follower of Inigo Jones is the use of a scroll-shaped side or frontal console. He uses both in the chimneypiece in the marble parlour at Houghton; the side console in the white drawing-room, the frontal console in the cabinet-room. At Holkham the dining-room chimneypiece has a frontal console. Ripley carries on this type of chimneypiece at Wolterton, where the chimneypiece in the White Hall is doubly buttressed with consoles. This type is not favoured by Gibbs in the chimneypieces that figure in his drawings and in his published work; these are considerably lighter than those of Kent, and built up on classic lines without any great originality.

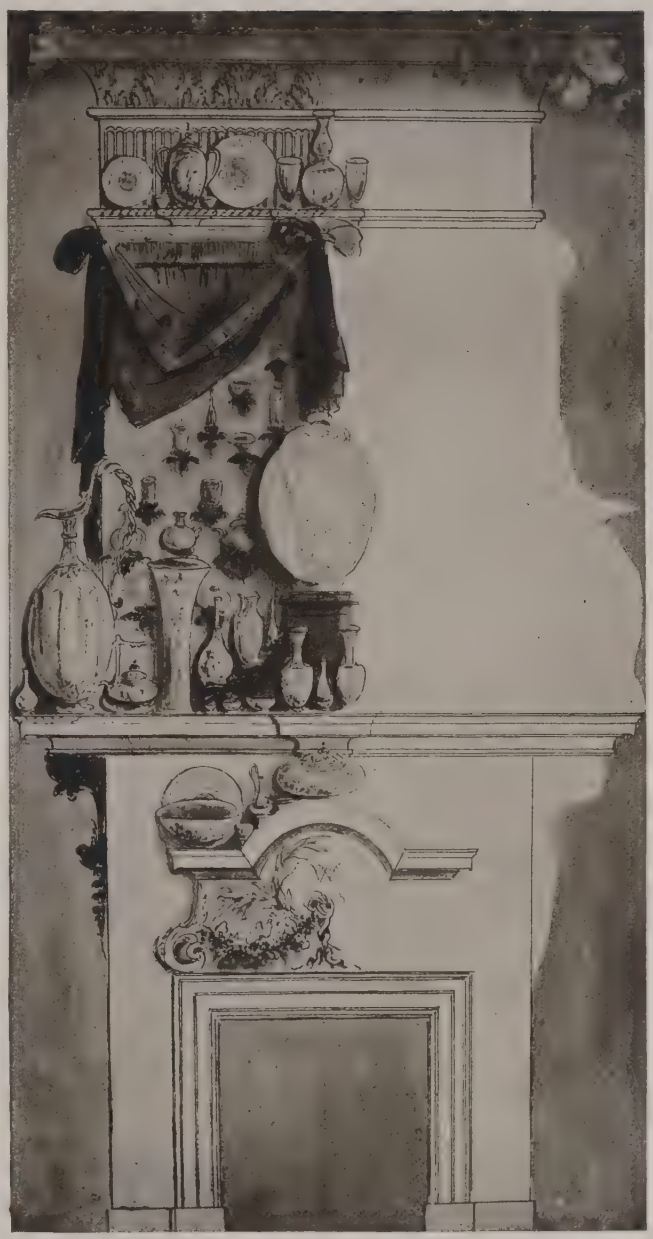

FIG. 89.—SKETCH FOR A CHIMNEYPIECE, from the Wren Portfolio (1694) in the Soane Museum.

Chimneypieces were made of one or two stories, or, to adopt Ware's convenient term, were of the simple or continued type. The former defined a chimney which terminates at its cornice, or by a pediment or other such ornament over it. The different styles of treatment of the "simple" and the "continued" chimneypieces are dealt with very fully by that voluminous writer.

The simple chimneypiece was thought better suited for rooms hung with paper or silk or treated with simple mural ornament; consequently the velvet-hung saloon at Holkham, though a large and important room, has chimneypieces of this type.

The continued chimneypieces have an upper structure of stucco or of wood, which continues, though it forms no integral part of, the lower structure of marble, and contains a picture or a sculptured panel. The Library chimneypiece at Holkham contains an antique mosaic (Fig. 105). The pictures are usually family portraits, landscapes, or still life, but it is unusual to find an

[1] "The English Fireplace and its accessories," by L. A. Shuffrey.

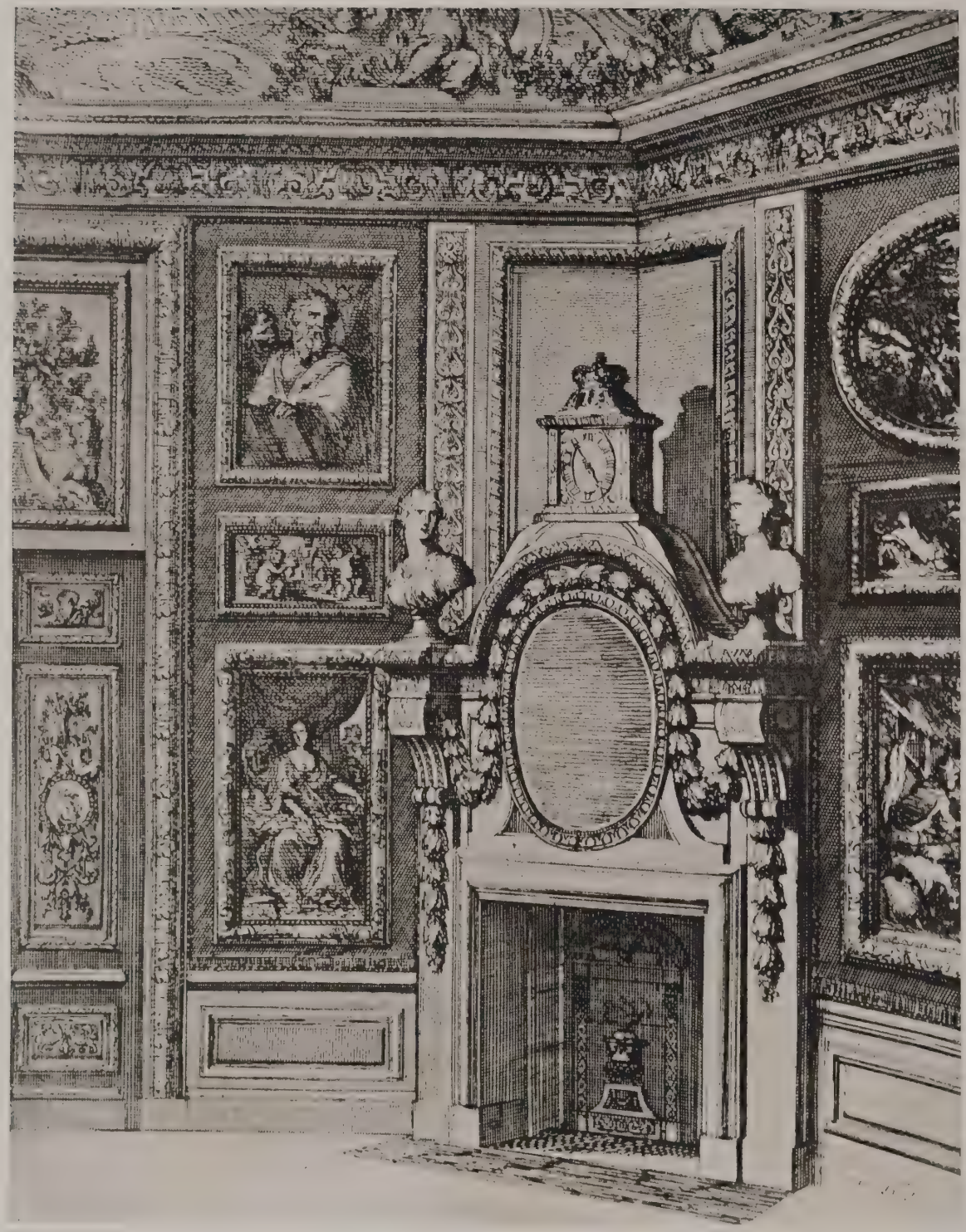

Fig. 90.—CHIMNEYPIECE designed for angle of room, by Daniel Marot. *Circ.* 1690.

extremely valuable picture framed in this position, such as Rubens's "Virgin and Child, with St John and St Elizabeth," in the chimneypiece in the ballroom at Devonshire House. The upper portion is crowned by a pediment which is often broken to receive a bust, a shield, or other decoration. Ware suggests that the blank space in the panel of a continued chimneypiece could be filled with a wind-indicating dial. He even gives an illustration of his idea with the dial surrounded by scrollwork and "four cherubims puffing at the cardinal points." In Chinese rooms a Chinese picture upon paper was often framed in the upper structure, as in the Chinese room at Blickling.

The continued chimneypiece was naturally the more important, but neither kind was ever treated by the architects as an isolated detail, but as part of, and indeed the keynote to, the whole of the mural decoration ; and Ware pours scorn upon the unfortunate young architect whose chimneypiece does not correspond to his overdoors, and so forth. Many of the examples illustrate Ware's dictum that the upper part in a continued chimneypiece should be lighter and more ornamental than the lower.

Simple chimneypieces were popularised by Chambers, who, on his return to England in 1755, brought with him foreign decorative artists, while he writes that England possessed at that time "many ingenious and very able sculptors, of whom one chief employment is to execute magnificent chimneypieces, now happily in vogue." The result of Chambers's innovations was that chimneypieces were soon made by manufacturers such as Pickford and Carter, and sold like furniture to the owners of houses, rather than designed by the architect to suit the character and proportions of the rooms when the house was being built.

Chimneypieces were of marble, wood, and scagliola, but only marble—white or coloured—was used "in high-finished apartments." When a combination of white and coloured marble was used, the ornament was of white, while the plain portions, such as the grounds of the frieze and the tablet and the shafts of the columns, might be of coloured marble. Variegated marbles were considered as best suited to the simple, and plain to the continued types. At Holkham, in the two saloon chimneypieces, the columns and ground of the frieze are Sienna marble ; in the dining-room the consoles and ground of the frieze are of Sicilian jasper, while against these grounds, as Chambers writes, "festoons of flowers, trophies and foliages, frets and other decorations cut in white statuary marble have a very good effect." Ware gives an exhaustive list of the plain and variegated marbles from Italy, Spain, Egypt, Devonshire, and elsewhere in use in England, according to the colour of their grounds.

Throughout the reigns of the three Georges the subjects of the sculptures on the frieze and on the tablet were always carefully considered, and, if possible, suited to the character of the room and the taste of its occupants. There is a sacrifice to Bacchus on the grape-wreathed chimneypiece of the marble parlour at Houghton, which must have seemed peculiarly appropriate to the tastes of the builder, Sir Robert Walpole, and to the famous "Houghton meetings" (Fig. 100) ; and a vine-wreathed head is very frequently met with in dining-rooms. Androcles and the lion, the stork and the fox, are of frequent occurrence. Ware writes that "if the breakfasting-room of a sportsman were the place for the chimney, we should direct guns and nets to be represented in the tablet," while in the "library of a sea-commander let the sculptor employ his best art to represent the oar and trident." When symbolism was not required, no ornament was so fit as a head. Very popular during the middle years of the eighteenth century were Æsop's fables[1] as subjects for the tablet ; later in the century "Roman sacrifices" and "Roman marriages" show the influence of the classic revival, and in the less important chimneypieces are seen garlands or similar classical ornament.

[1] The Countess of Hertford, writing to Lady Luxborough, June 17, 1749, says of the proposed alteration to Northampton House in the Strand: "The chimney piece in the dressing-room is to be of statuary marble and *giallo* ; and just in the front of it the fable of the Stork inviting the fox to dinner, very neatly carved."

FIG. 91.—CHIMNEYPIECE designed by WILLIAM KENT for the Prince of Wales. From "Some Designs of Mr Inigo Jones and William Kent," published in 1744.

So great was the supply and so excellent the quality of the work in England, that it is rare to find one imported from Italy. Besides sculptors like Rysbrach,[1] Scheemakers,[2] and Sir Henry Cheere[3] (better known for his lead yard), who was responsible for the chimneypieces at Ditchley, there were a number of excellent craftsmen working both for the architects, and for firms like Pickford and Carter who made a speciality of chimneypieces. The Carters especially had an important sculptural business in Piccadilly, and according to John Carter, the architect and antiquary, "many of the principal chimneypieces and monuments of that day issued from his house." Later, William Collins of Tothill Fields was famous as a modeller and carver of chimney tablets, while the sculptor, Wilton, was employed by his friend Chambers to "embellish chimneypieces for the mansions" built by that architect. In a sketch, dated 1771, by Adam in the Soane Museum, the name "Nolekins" is written above the drawing, a reference to Joseph Nollekins, the sculptor, who doubtless executed the bas-relief plaques in the frieze.[4] When a specimen of contemporary Italian work is imported, as in the last Lord Verney's purchases for several rooms at Claydon, we can only regret it, and agree with Chambers in his estimate that "in this particular we surpass all other nations, not only in point of expense, but likewise in taste of design and excellence of workmanship."

Through all the marble chimneypieces of the Georgian period there will be observed a continuous classical tradition, and occasional departures from this style expressed themselves in other materials—the revived Gothic, in stone; and the English version of the French rococo style, in wood. The latter style is far more closely allied to the furniture of the period than to its architecture, as was natural when we consider that it was designed not by architects like Chambers, but by "upholders" and cabinet makers like Chippendale and Hallet. All but one of Abraham Swan's designs for chimneypieces are rococo. The wooden chimneypiece, like the panelling of the day, was not left in its natural colour, but the prevailing shades of green, cream, light blue, and brown were used, as well as white.

[1] Rysbrach came to England in 1720 and died in 1770.
[2] Scheemakers (1691-1770).
[3] Sir Henry Cheere (1703-81).
[4] Herbert Cescinsky, "English Furniture of the 18th Century."

The rococo style began to prevail about 1740, and was applied at first to the ornament, the old lines being retained, but later "the scrolls and inverted C's" broke through the outline as wildly as in contemporary designs for mirror frames. The style reached its greatest extravagance in combination with the Chinese taste after the middle year of the century. It is probable that the wildest flight of the designers remained on paper, for they are extremely difficult to find. The most pronounced example is to be found at Claydon, in the Chinese bedroom (Fig. 128).

After these culminating eccentricities, as seen at Claydon and in the pattern books of Chippendale and Halfpenny, the natural reaction followed; the rococo, with its ally the Chinese taste, was generally discredited by Robert Adam. There is little to distinguish his early work at Kedleston[1] from the compositions of his predecessors, so long as it retains the boldness of the early designers. His characteristic ornament showed itself quite early in his designs, such as those for the chimneypiece of the Great Room at Bowood (1763) and the chimneypiece for the Duke of Richmond (undated, but about 1765) in the Soane Museum. His later chimneypieces are of slight projection, and have little carving other than surface decoration. Indeed, in his later work and that of his followers, they are reduced and refined until they become flat backgrounds for his well-known ornament. He showed a preference for the simple chimneypiece in wood or marble. The ornament upon the latter took the form of very delicate carving, concentrated as a rule upon the frieze or upon the tablet alone; or of inlay of coloured compositions in marble. His later designs, elaborately tinted, show his developed preference for colour in decoration. The art of inlaying marble with coloured compositions had been known in Italy long before Adam's day, and was familiar to the traveller in the marble tops for tables so frequently imported from that country during the eighteenth century. Work of this kind, of Italian character, is known as Bossi work, and attributed to an Italian of that name working principally in Ireland, who was in possession of a secret process. The art was so well established and familiar in Italy, however, that the story of a secret process is highly improbable. Another method of introducing colour, in Adam's later work, was his use of Wedgwood's plaques after about 1777. The potter was desirous of introducing these plaques to the notice of architects, but they, headed by Sir William Chambers, talked them down. "We were really unfortunate in the introduction of our jasper into public notice," writes Wedgwood in 1779, "that we could not prevail upon the architects to be godfathers to our child. Instead of taking it by the hand and giving it their benediction, they cursed the poor infant by bell, book and candle, and it must have a hard struggle to support itself and rise from under their maledictions." Capability Brown, in his architectural capacity, however, declared that he preferred them to sculpture, and Adam also introduced them into his buildings, among the earliest instance of their use being a chimneypiece from Kedleston, which has Wedgwood's plaque, "The Marriage of Cupid and Psyche," inset in it. Adam's chimneypieces for less important rooms were of wood, with ornament rendered in his patent composition, which was naturally from the method of production less individual in treatment than the more expensive carving in wood or marble.

[1] On and shortly after 1760.

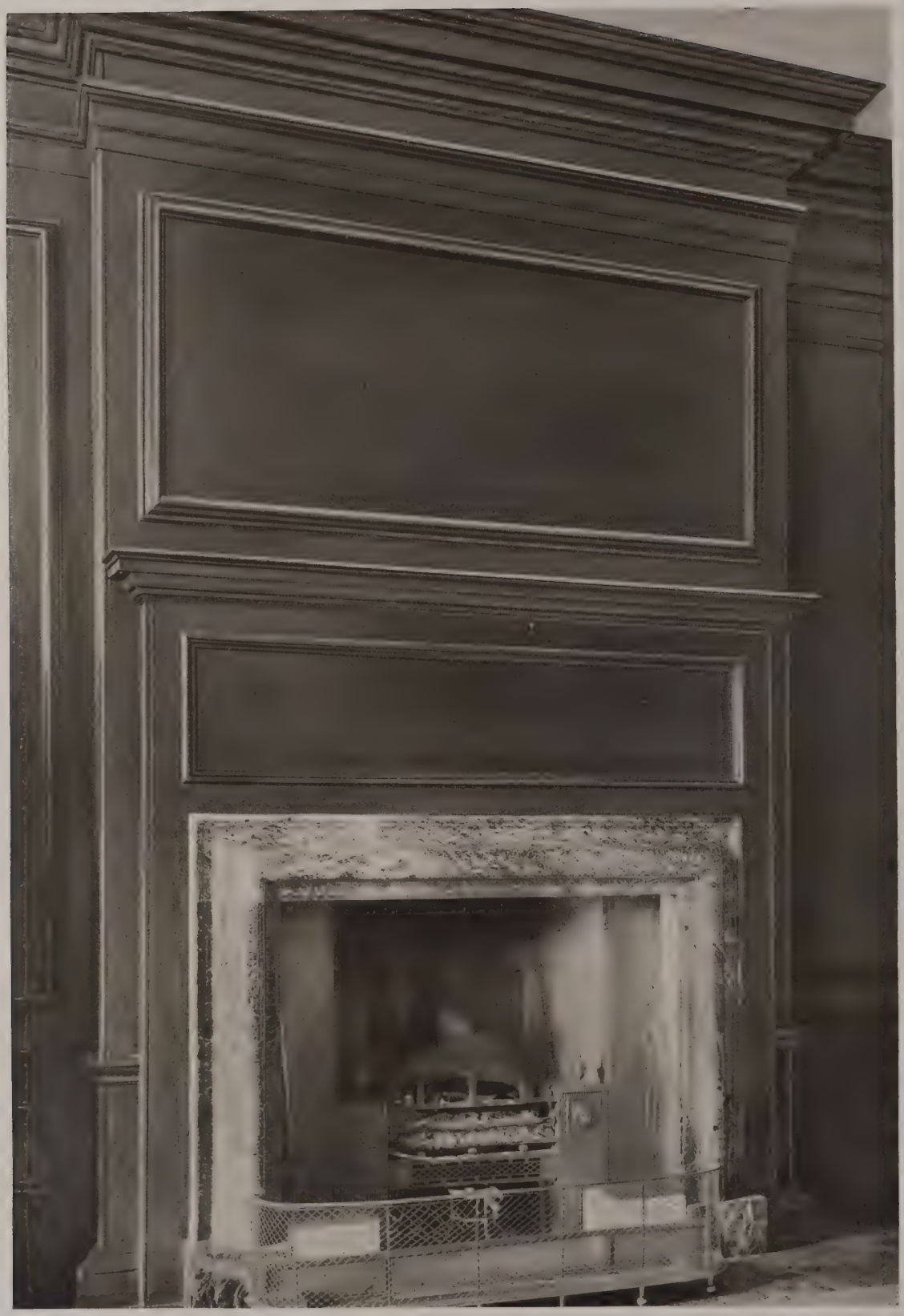

FIG. 92.—BOLECTION MOULDED MARBLE CHIMNEYPIECE at RAMSBURY MANOR, showing the usual and simplest form of treatment of the chimney breast, with raised panels.

FIG. 93.—BOLECTION MOULDED MARBLE CHIMNEYPIECE in the Balcony Room at DYRHAM PARK. The chimney breast treated with pilasters and entablature of the Ionic Order. The narrow mirror of Vauxhall plates and the panel picture above are characteristic treatment of chimneypieces at this period. *Circ.* 1690.

FIG. 94.—GILDED OVERMANTEL in Queen Mary's Gallery, KENSINGTON PALACE, by GERARD JOHNSON, cabinet maker, and ROBERT STREATER, sergeant-painter. The Vauxhall mirror plates divided by glazing bars to match windows. *Circ.* 1690.

FIG. 95.—UPPER PART OF CHIMNEYPIECE in the King's Gallery at KENSINGTON PALACE; the medallion picture dated 1583; the carved cornice of the room, 1692; the map of north-west Europe forming a wind-dial, drawn by ROBERT NORDEN, 1694. The inner mouldings of the carved and gilt frame by RENE COUSINS, *circ.* 1695; the outer frame, pediment and also the marble chimneypiece designed by WILLIAM KENT, *circ.* 1725.

FIG. 96.—CARVED MARBLE CHIMNEYPIECE of Baroque design, at CASTLE HOWARD.
Circ. 1715.

FIG. 97.—CARVED MARBLE CHIMNEYPIECE in the Public Dining-Room at HAMPTON COURT, with arms of George II., by WILLIAM KENT. *Circ.* 1730.

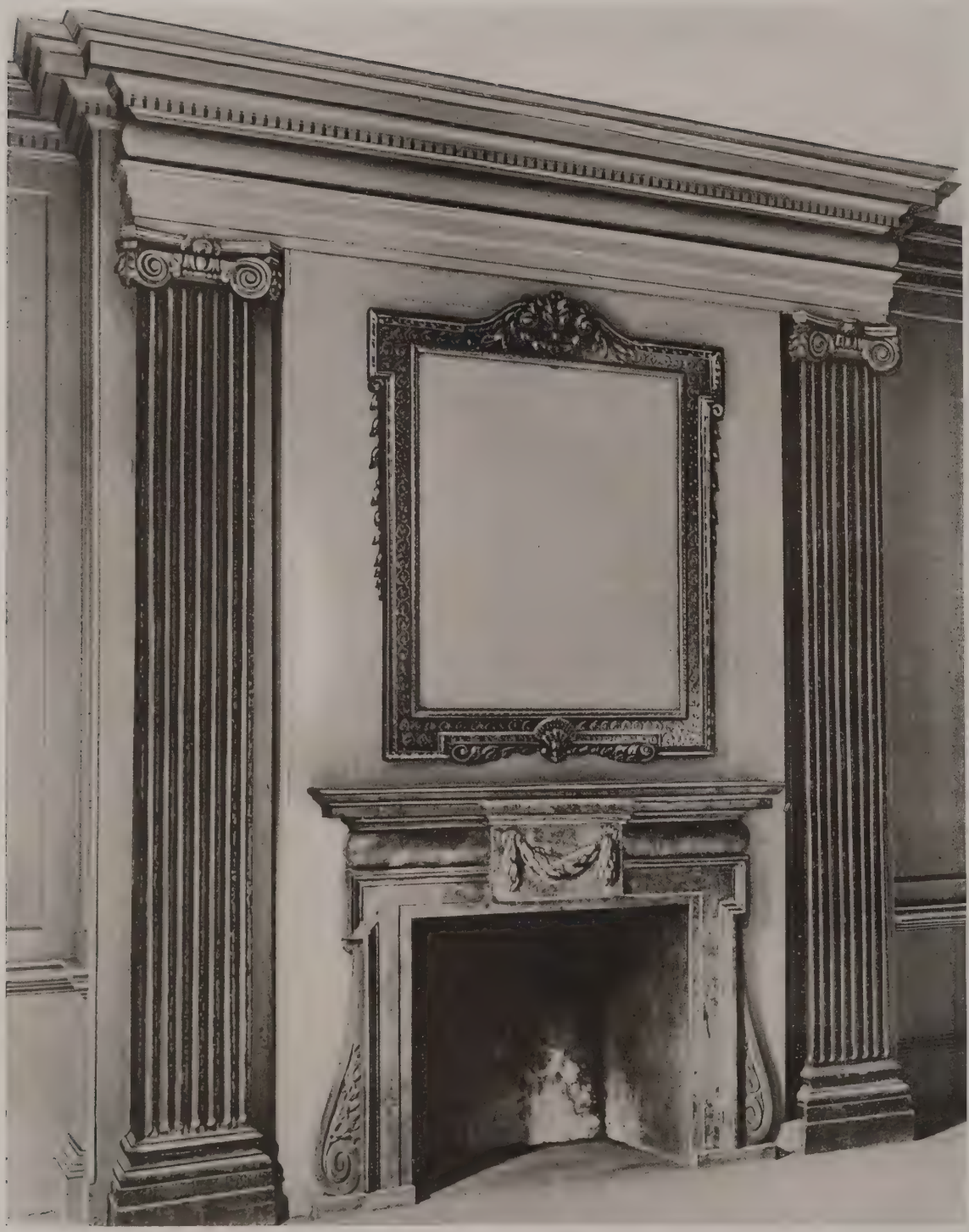

FIG. 98.—CARVED MARBLE CHIMNEYPIECE at 75, DEAN STREET, SOHO; the chimney breast treated with pilasters and entablature of the Ionic Order. *Circ.* 1725.

FIG. 99.—PAINTED AND GRAINED CHIMNEYPIECE at 31, OLD BURLINGTON STREET; the chimney breast treated with fluted pilasters. *Circ.* 1730.

FIG. 100.—MARBLE CHIMNEYPIECE in the Dining-Room at HOUGHTON HALL (the bas-relief by Rysbrach representing a sacrifice to Bacchus), by WILLIAM KENT. *Circ.* 1725.

FIG. 101.—CHIMNEYPIECE in the Stone Hall at HOUGHTON HALL, with bust of Sir Robert Walpole (the bas-relief after the antique by Rysbrach). *Circ.* 1725.

FIG. 102.—"CONTINUED" CHIMNEYPIECE, at 31, OLD BURLINGTON STREET, of carved and painted fir, the enrichments gilded. *Circ.* 1735.

FIG. 103.—CARVED STATUARY MARBLE CHIMNEYPIECE in the Smoking-Room at ROUSHAM, surmounted by overmantel of carved and gilded wood, by WILLIAM KENT. *Circ.* 1745.

FIG. 104.—CARVED STATUARY MARBLE CHIMNEYPIECE in the Ball-Room at DEVONSHIRE HOUSE, by WILLIAM KENT. *Circ.* 1740.

FIG. 105.—MARBLE CHIMNEYPIECE in the Library at HOLKHAM, surmounted with carved and painted overmantel framing an antique mosaic, by WILLIAM KENT. *Circ.* 1740.

FIG. 106.—CARVED MARBLE CHIMNEYPIECE at ROUSHAM, with carved wood overmantel in the Gothic Taste," by WILLIAM KENT. *Circ.* 1745.

FIG. 107.—CARVED WOOD "CONTINUED" CHIMNEYPIECE in the Drawing-Room at TEMPLE NEWSAM, in the style of ISAAC WARE. *Circ.* 1750.

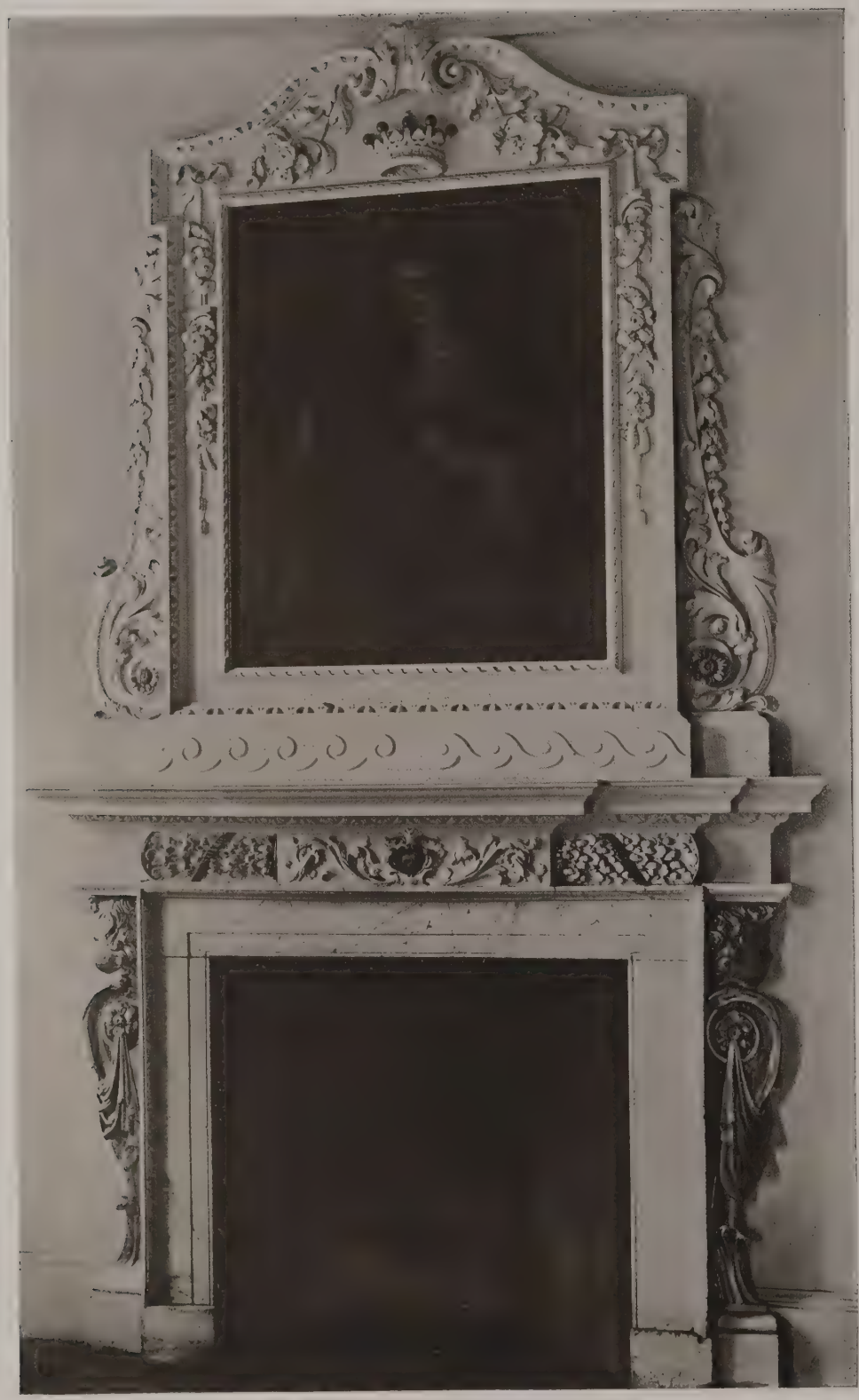

Fig. 108.—"CONTINUED" CHIMNEYPIECE in a bedroom at Adlington Hall.
Circ. 1755.

FIG. 109.—CARVED WOOD "CONTINUED" CHIMNEYPIECE at ELTHAM. *Circ.* 1755.

FIG. 110. CARVED CHIMNEYPIECE of Statuary and Sienna marbles, formerly in No. 17, HANOVER SQUARE. *Circ.* 1755.

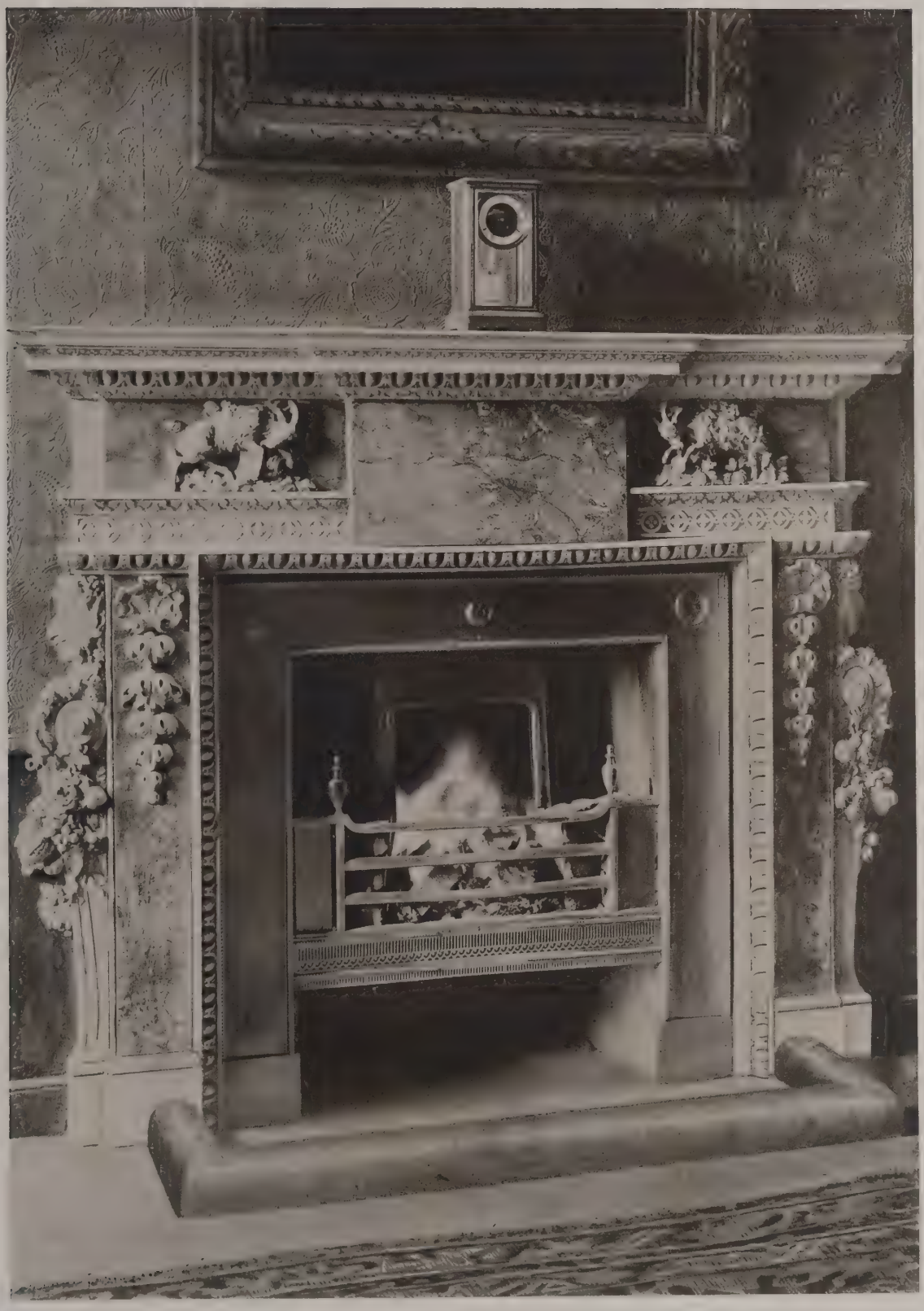

FIG. 111.—CARVED CHIMNEYPIECE of Statuary and Rhondonna marbles, formerly in No. 17, HANOVER SQUARE. *Circ.* 1755.

FIG. 112.—CHIMNEYPIECE of carved Statuary and Jasper marbles in the Dining-Room at HOLKHAM, designed by WILLIAM KENT. *Circ.* 1740.

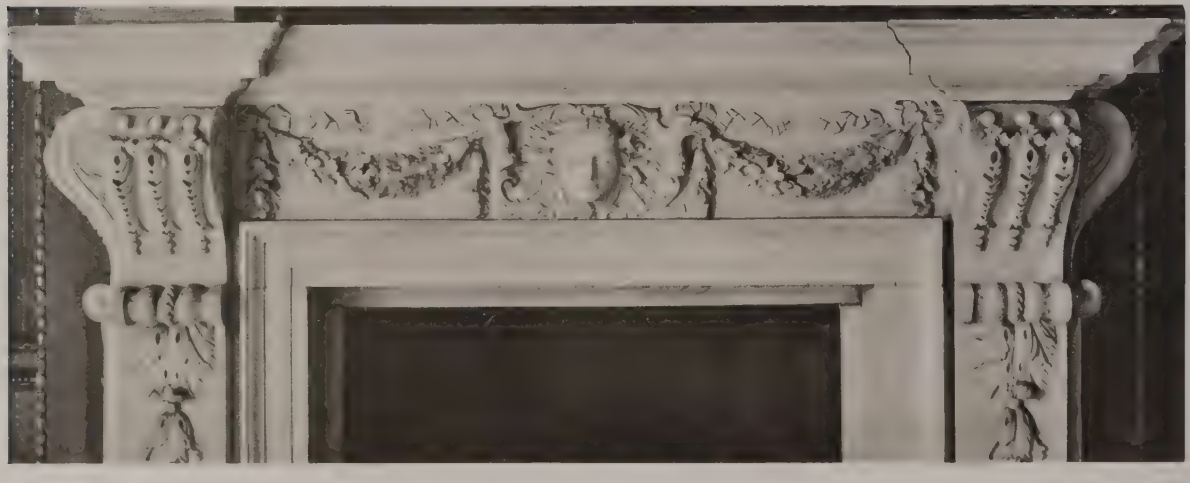

FIG. 113.—CARVED STATUARY MARBLE CHIMNEYPIECE, the frieze ornamented with mask and swags of oak leaves, in the Saloon at MARBLE HILL, TWICKENHAM. *Circ.* 1725.

FIG. 114.—CHIMNEYPIECE of carved Statuary and Sienna marbles in the Saloon at HOLKHAM, designed by WILLIAM KENT. *Circ.* 1740.

FIG. 115.—CARVED WOOD CHIMNEYPIECE painted in imitation of marble, the frieze ornamented with mask and swags of grapes. *Circ.* 1750.

FIG. 116.—CARVED STATUARY MARBLE CHIMNEYPIECE at ROEHAMPTON HOUSE, the tablet illustrating the fable of Androcles and the Lion. *Circ.* 1755.

FIG. 117.—CHIMNEYPIECE of black and white marble at HOLKHAM, designed by WILLIAM KENT. *Circ.* 1740.

Fig. 118.—CHIMNEYPIECE of carved Statuary marble at No. 19, Grosvenor Square, designed by Robert Adam. *Circ.* 1765.

Fig. 119.—CHIMNEYPIECE of carved Statuary marble at No. 12, St James's Square. *Circ.* 1750.

FIG. 120.—CARVED VEINED MARBLE CHIMNEYPIECE at WENTWORTH WOODHOUSE. *Circ.* 1755.

FIG. 121.—CARVED CHIMNEYPIECE, in the Doric Order, of Sienna and veined marble, at HORTON HOUSE. *Circ.* 1760.

FIG. 122.—INLAID CHIMNEYPIECE of Statuary and verde antico marble in the Drawing-Room at DRAYTON. *Circ.* 1770.

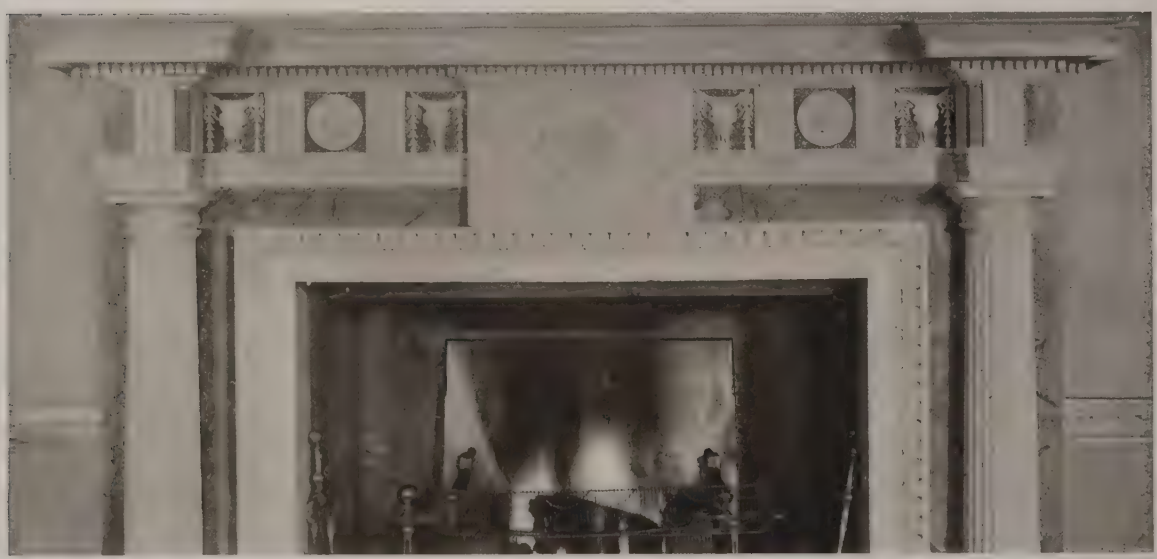

FIG. 123.—CARVED CHIMNEYPIECE of Statuary and coloured marble designed in the Doric Order, in the Library at KEDLESTON. *Circ.* 1760.

FIG. 124.—STATUARY MARBLE CHIMNEYPIECE in the Dining-Room at KEDLESTON, the shelf supported by terminal caryatid figures, designed by ROBERT ADAM. *Circ.* 1760.

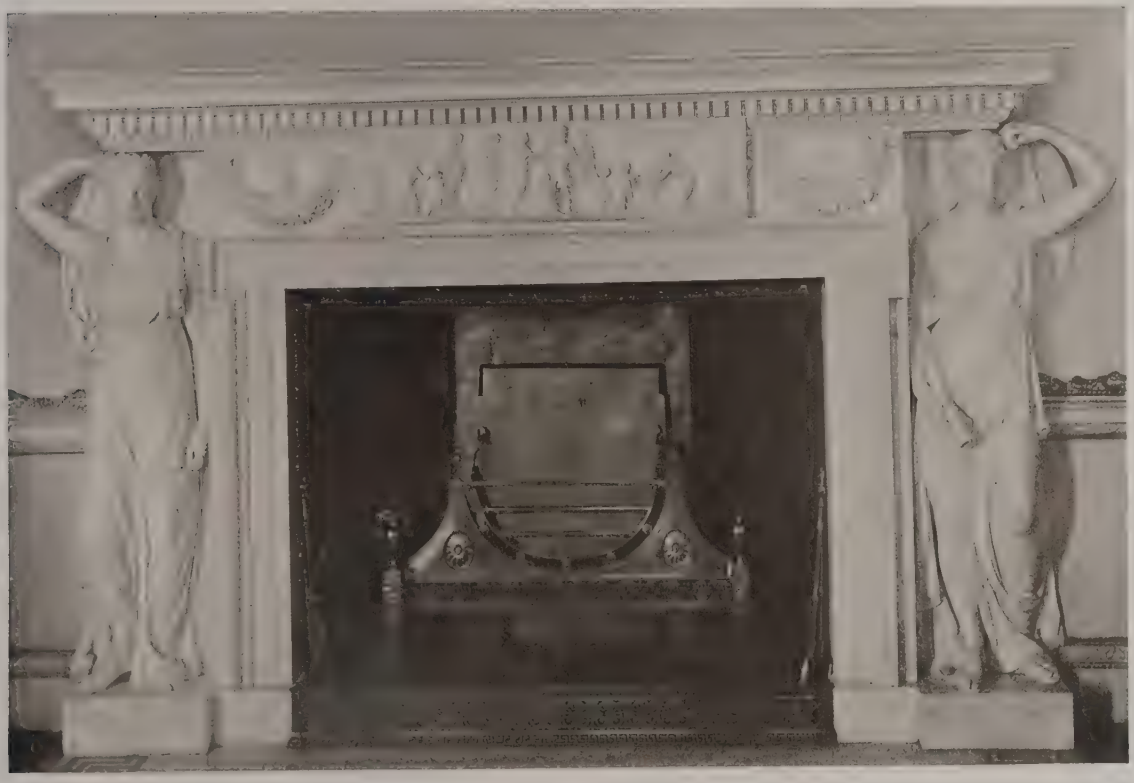

FIG. 125.—STATUARY MARBLE CHIMNEYPIECE in the Drawing-Room at KEDLESTON, the shelf supported by female figures, designed by ROBERT ADAM. *Circ.* 1760.

FIG. 126.—CHIMNEYPIECE in Statuary and coloured marble, at No. 21, PORTLAND PLACE, designed by ROBERT ADAM. *Circ.* 1780.

FIG. 127.—CHIMNEYPIECE of Statuary and onyx marble, in the Dining-Room at DRAYTON HOUSE. *Circ.* 1770.

FIG. 128.—CHIMNEYPIECE in the "Chinese" Bedroom at CLAYDON. *Circ.* 1760.

FIG. 129.—"CONTINUED" CHIMNEYPIECE of wood elaborately carved in the Chinese taste, painted and decorated in colours. *Circ.* 1755.

In the possession of H.M. the King.

FIG. 130.—CARVED STATUARY AND SIENNA MARBLE CHIMNEYPIECE at CLAYDON, the chimney breast decorated with applied wood carvings in the rococo style. *Circ.* 1760.

CHAPTER VIII

THE HALL AND STAIRCASE

NOT only in ornamental detail, but in breadth, there was a development in the staircase in the early Jacobean period, and before the close of James I.'s reign the balustrade had begun to be treated as a continuous panel filled in with strapwork. Later, immediately before the Restoration, the continuous balustrade was retained but the strapwork was replaced by scrolling foliage. Exactly similar work is found at Antwerp; for example, in the Brewers' Hall in that city is a staircase of acanthus scrollwork, in which the introduction of boys', animals', and cherubs' heads adds greatly to the effectiveness.[1]

In England this type of staircase is found in houses either of Webb's design or in his manner, such as were built shortly before or shortly after the Restoration. At Forde Abbey, altered in 1658, the staircase panels contain a cartouche from which foliage scrolls repeat on either side. The newel-posts, carved with bay leaves, support as finial a vase of flowers. At Thorpe Hall, also built in Commonwealth times, the open-work scrolling panels of the balustrade are divided by narrow solid panels. The string is carved with a running scroll; the newel-posts have as finials a small basket of flowers.

The greater finish and virtuosity of post-Restoration carving is noticeable in later staircases of the same general type, as, for instance, those at Cassiobury and Sudbury. In the latter house the acanthus scrollwork of the pierced balustrade repeats on either side of a central cartouche, the deep string is carved with a bay-leaf wreath, the newel-posts are decorated with a drop and surmounted by a basket of fruit. The wall opposite the balustrade is panelled to the corresponding height. At Cassiobury the staircase is especially interesting from the fact that Gibbons was at work as designer and carver. The wood is probably pine, stained and varnished. The balustrade is divided into pierced panels of acanthus scrolls, separated by narrow solid panels. The deep string is carved with an oak-leaf wreath. The carved newels are surmounted by a pine-cone ornament, which here takes the place of the usual vase or basket (Fig. 134).

After its temporary banishment, the baluster returned to fashion. A baluster of the Italian form had been used by Inigo Jones at Coleshill (1650), at a time when the continuous-scrolling balustrades were in vogue, and we meet the baluster again, but with a slenderer shaft, and with its lowest member carved with acanthus, in post-Restoration staircases.

A design introduced in the middle of the seventeenth century is the spirally twisted baluster which was employed largely in the furniture of the time in Italy and in England, where ball and twisted turning had come into fashion. There is a fine example at Wolseley Hall, with the massive handrail and square important newels and carved finials of the type previously described. In the walnut staircase at Drayton the capitals for the balusters are carved with acanthus foliage (Fig. 135). This staircase, which would date from about 1685, is unusually interesting as an early example of a circular stair, and of the "open string," a device associated with the eighteenth century, when one continuous curve from floor to floor was the desideratum and when the staircase began to assume a

[1] Illustrated in Belcher and Macartney, "Later Renaissance Architecture in England," Fig. 59.

lighter form. In this type of stair three slender balusters are usually set on each tread. Sometimes these balusters are of different patterns. Such staircases continued to be made well into the eighteenth century; for instance, the fine example at 15, Queen Square, Bath, which was built by Wood of Bath for his own use. Here the handrail, newels, and dado are of mahogany; the newels are formed of fluted Corinthian columns.

FIG. 131.—DESIGNS OF WROUGHT-IRON BALUSTRADING, by DANIEL MAROT.

The details of the woodwork, as might be expected in the late seventeenth and early eighteenth century, are of great richness and finish. Parquetry was used for the landings or half-paces, and Celia Fiennes observes its use in a house near Southampton, where "the halfe paces are inlaid wth yew wood w^{ch} lookes a yellowish Red in Square." In another staircase "the half paces are strip'd the wood put wth ye graine, the next step against the graine w^{ch} makes it looke pretty as if Inlaid." A fine example of this treatment may be seen in the staircase at Glastonbury Hall, where the treads and landings, which are of oak, are inlaid with mahogany and a light wood with designs of stars and lozenges and a cartouche with a monogram and date 1726. Sometimes the whole staircase was of cedar, as at Berkeley House.[1]

With the application of iron to the balustrade, in the last quarter of the seventeenth century, the curved plan becomes more general. In France from the time of Louis XIV., wrought-iron rails were a distinctive feature of the domestic architecture, and the French smith, Tijou, whose book of designs for ornamental ironwork was published in 1693, exerted a noticeable influence over English metal-working. This work gives designs, among other objects, for "Staircases and panels, of which the most part hath been wrought at the royall building of Hampton Court, and at several persons of qualityes houses in this kingdom." The design of one "person of quality's" staircase, at any rate, is traced to Tijou in the finely-designed balustrade of the stone staircase at Chatsworth.

In marble or stone staircases or galleries, such as those of the Hall at Castle Howard and Chesterfield House, iron balustrades were used as the more suitable material. The balustrades were composed generally of long vertical panels in early examples, somewhat in the shape of a lyre,[2] while later in the eighteenth century an **S**-shape was more usual.

The fine balustrade at Chesterfield House was bought at the great sale of the materials of Canons in 1747, together with the marble staircase and pillars, with which the "Princely" Duke of Chandos had dignified his country house at Edgware in the early years of the eighteenth century. The interlaced C of the original owner required no change when it passed into Lord Chesterfield's hands, but the coronet was changed from a duke's to an earl's (Fig. 148).

In wooden staircases the eighteenth century is the period of the curved plan. At that period

[1] Evelyn's "Diary," Sept. 25, 1672.

[2] Godfrey, "The English Staircase."

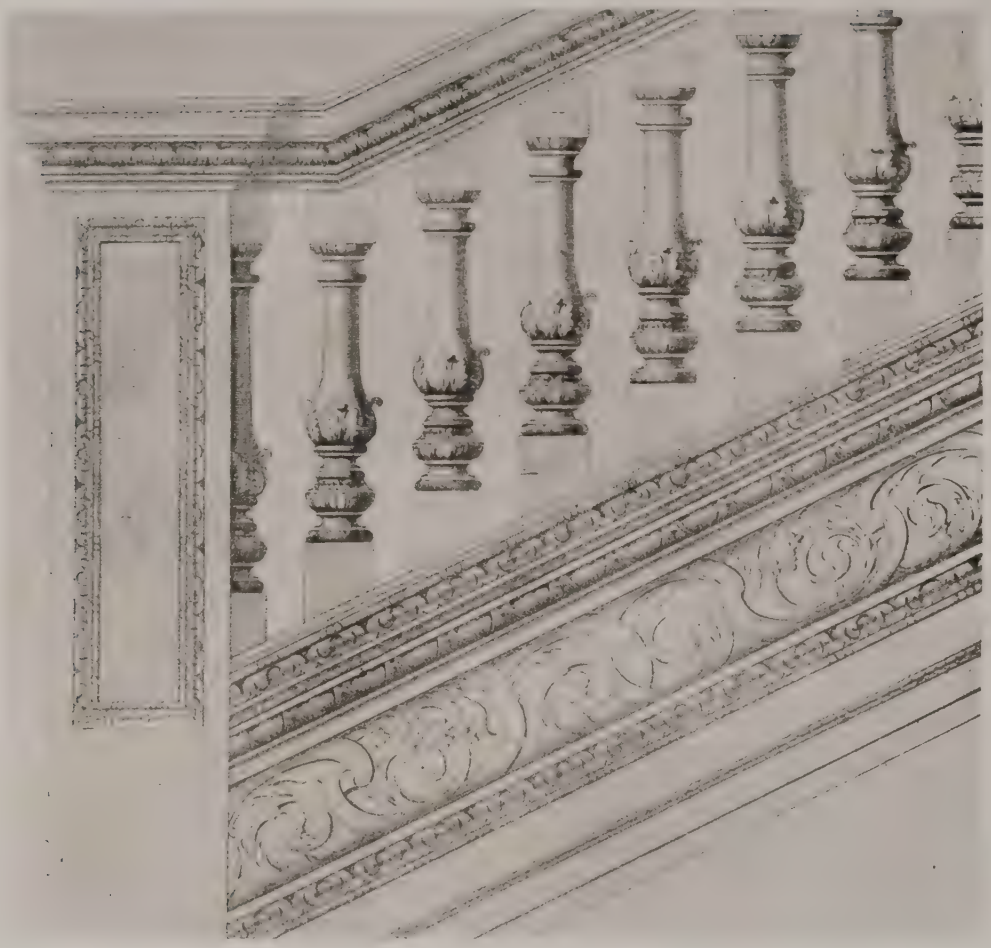

FIG. 132.—DESIGN FOR A STAIRCASE from "The British Architect or The Builder's Treasury of Stair Cases," by ABRAHAM SWAN, second edition, 1750.

the heavy handrail lost its massive proportions, the newel, as was natural in the curved planning, lost its importance, and the string is generally open.

The change in the planning of houses accounts for the fluctuation in size and general treatment of the staircase. The Elizabethan and Jacobean staircase led from the ground to the upper floors where the long gallery and the great chamber were situated. With the Palladian treatment of the ground floor as the basement, when the first floor became the Italian *piano nobile* reached by an external flight of steps, the grand internal staircase had naturally to be sacrificed, though variations in planning, and especially the exigencies of a town site, prevented its entire disappearance. In the case of Devonshire House, built on a roomier site, when the external staircase was removed in the middle of the nineteenth century, an entirely new staircase had to be built within doors. The typical Palladian staircase did not run beyond the first floor, as the course to the floor beyond would render the height of the well disproportionate to the walls, and this moderate height was especially necessary when the ceiling was to be painted or otherwise decorated. When Blenheim was building, Lady Wentworth records as a novelty that there are no stairs there, only a little pair that goes to the upper rooms.[1]

[1] Sept. 1705. "The Duke of Molberry . . . is bilding the fynest hous at Woodstock that ever was seen; thear is three-score roomes of a flower, noe stairs, only a little pair that goes to the uper rooms which is only for servants."—"Wentworth Papers."

The large Italian baluster, as used by Inigo Jones at Coleshill, was adopted by the Palladians instead of the group of two or three slender balusters for each tread which was in more general use. Examples of this Palladian staircase are that of 30, Old Burlington Street, and of Marble Hill, Twickenham, the latter built in 1724 (Figs. 144-147). The closed string in both cases is richly carved, while the newel-posts at Marble Hill are enriched with delicate ornament in their panels. The group of two or three slender balusters for each tread, a pattern which was capable of an infinite number of small variations in the design and grouping, remained almost untouched by the influence of the rococo feeling in carving, and experiments in which rococo panels take the place of balusters, as in the trial balusters at Claydon, are most unusual.

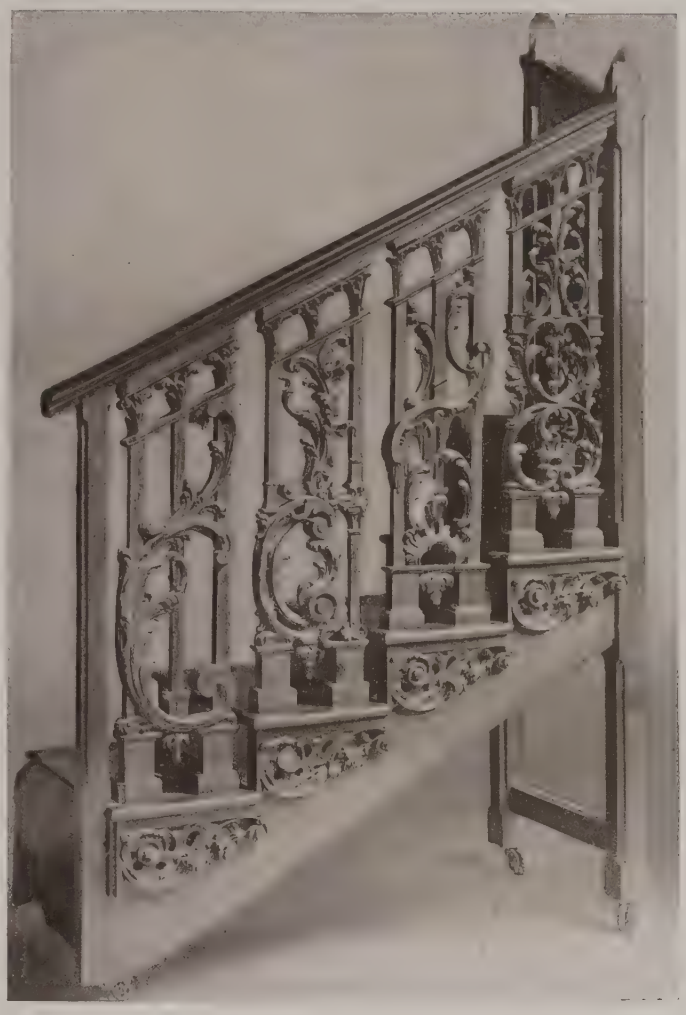

FIG. 133.—LIBRARY STEPS at CLAYDON, with carved balustrades of different designs in the Rococo style. *Circ.* 1760.

Towards the close of the eighteenth century the use of wrought-iron balustrading was continued for important staircases. Sir William Chambers designed some effective ironwork for the staircases at Somerset House and Carrington House (Figs. 150, 151), and Robert Adam made considerable use of the material, either in architectural repeat panels or in continuous scrolls. One of the most remarkable and beautiful designs of this period, though certainly the work of an Italian designer, is the staircase at Claydon for Ralph, Earl Verney, who certainly succeeded in ruining himself over his house. The steps are ornamented with marquetry, and the wrought-iron balustrade is formed of scrolls and wreaths of wheat-ears of beautiful finish and design (Figs. 152, 153).

The ornament of the walls and ceiling of the staircase in important houses was always carefully considered, for, as Ware explains, "there is no part of a house where the eye is more naturally directed upwards than the staircase. When we enter a room the variety of objects calls the eye from place to place, and the furniture as well as the decoration claims this divided attention, but in passing upstairs the eye is naturally directed to the sides and top, and this justifies the finishings usually bestowed upon those parts of an edifice."

The walls of the staircase hall were painted or ornamented with plaster. The ceiling of the staircase at Burghley, painted by Verrio, and the King's Staircase at Hampton Court, by the same hand, are familiar instances of this style which was carried on by Thornhill and Kent well into the eighteenth century. The taste for these large compositions disappeared before the middle of the century, and staircase wells and halls were treated with plaster ornament in the prevailing taste of the day.

FIG. 134.—STAIRCASE at CASSIOBURY of stained and varnished pine, with carved and pierced balustrading resembling Dutch examples; the designs repeated in monochrome on the wall dado. *Circ.* 1675.

FIG. 135.—CURVED STAIRCASE at DRAYTON, with spirally-twisted walnut balusters with carved caps. *Circ.* 1685.

FIG. 136.—THE KING'S GREAT STAIRCASE at HAMPTON COURT (1699), with wrought-iron balustrading by JEAN TIJOU. Mural decoration by VERRIO, *circ.* 1700.

FIG. 137.—STAIRCASE with wrought-iron balustrading at DRAYTON, *circ.* 1705.
Mural decoration by LANSCROON, *circ.* 1710.

FIG. 138.—THE KING'S GREAT STAIRCASE at KENSINGTON PALACE, designed by WREN in 1691; the wrought-iron balustrading probably by JEAN TIJOU. The mural decoration by WILLIAM KENT, *circ.* 1725.

FIG. 139.—THE LOWER PART OF THE KING'S GREAT STAIRCASE at KENSINGTON PALACE.
The mural decoration by WILLIAM KENT, *circ.* 1725.

FIG. 140.—THE GREAT HALL at BLENHEIM PALACE, by VANBRUGH. *Circ.* 1705.

FIG. 141.—THE GREAT HALL at CASTLE HOWARD, by VANBRUGH. The mural decoration by PELLEGRINI. *Circ.* 1710.

FIG. 142.—CARVED OAK STAIRCASE at 75, DEAN STREET, SOHO; with mural decoration. *Circ.* 1725.

FIG. 143.—CARVED OAK STAIRCASE at 31, OLD BURLINGTON STREET, each step with three balusters of different design. Mural decoration in monochrome in the style of WILLIAM KENT. *Circ.* 1735.

FIG. 144.—UPPER PART OF STAIRCASE HALL at 30, OLD BURLINGTON STREET. The plaster ornamentation in the Palladian style. *Circ.* 1730.

FIG. 145.—STAIRCASE in the Palladian style, with large balusters of Italian type, at 30, OLD BURLINGTON STREET. *Circ.* 1730.

FIG. 146.—MAHOGANY STAIRCASE in the Palladian style at MARBLE HILL, TWICKENHAM, by ROBERT MORRIS (?). *Circ.* 1725.

FIG. 147.—UPPER PART OF STAIRCASE HALL at MARBLE HILL, TWICKENHAM. The plaster ornament is gilt and the walls grained. *Circ.* 1724.

FIG. 148.—STAIRCASE HALL at CHESTERFIELD HOUSE, by ISAAC WARE, 1749. The marble steps and wrought-iron balustrading (*circ.* 1720) were brought from Canons, Edgware.

FIG. 149.—UPPER PART OF STAIRCASE HALL at CHESTERFIELD HOUSE, by ISAAC WARE, 1749. The marble steps and wrought-iron balustrading (*circ.* 1720) were brought from Canons.

FIG. 150.—UPPER PART OF STAIRCASE at CARRINGTON HOUSE, WHITEHALL, by Sir WILLIAM CHAMBERS. *Circ.* 1770.

FIG. 151.—STAIRCASE at CARRINGTON HOUSE, WHITEHALL, by Sir WILLIAM CHAMBERS. *Circ.* 1770.

Fig. 152. UPPER PART OF STAIRCASE at Claydon. The elaborate iron balustrading and the plaster ornamentation probably by Italian workmen. *Circ.* 1770.

FIG. 153.—STAIRCASE at CLAYDON. The elaborate iron balustrading and the plaster ornamentation probably by Italian workmen. *Circ.* 1770.

Fig. 154.—THE GREAT HALL at Holkham, by William Kent. *Circ.* 1740.

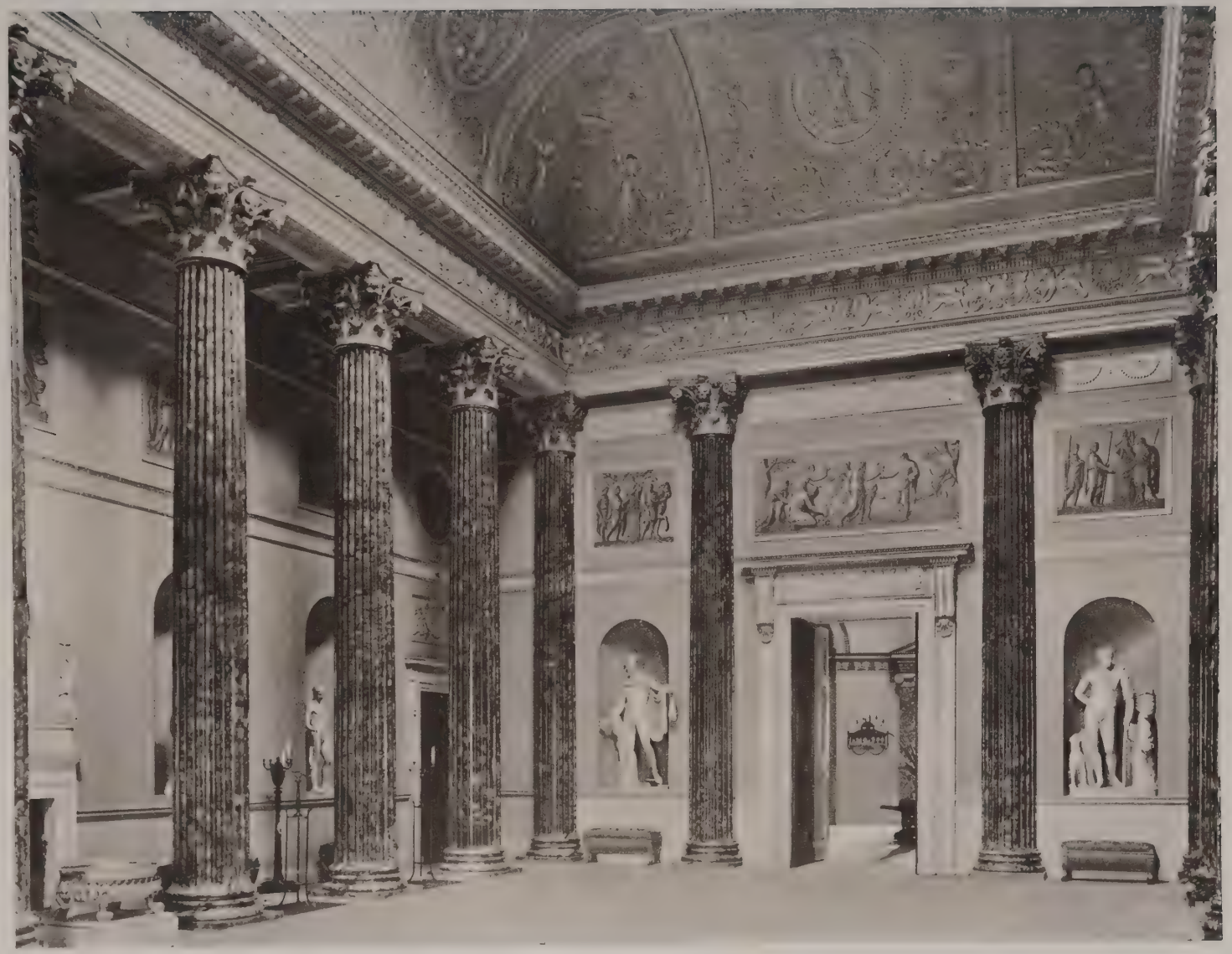

FIG. 155.—THE GREAT HALL, KEDLESTON, by ROBERT ADAM. *Circ.* 1760. The stucco-work of the ceiling designed by GEORGE RICHARDSON in 1774.

Fig. 156.—STAIRCASE HALL at Portman (formerly Montague) House, designed (*circ.* 1769) by James Stuart. (Built 1776-81).

CHAPTER IX

DECORATIVE PAINTING

DURING the seventeenth and eighteenth centuries decorative painting might be divided into two classes—the covering of the entire ceiling or walls of a room with compositions in fresco or on canvas, and the productions of pictures of purely decorative interest, designed as a rule to fill the spaces over the door and chimneypiece. The distinction is a convenient one, though the same artists often provided both the large compositions and the small panel pictures. Lanscroon, for example, who painted the staircase and landing at Burley-on-the-Hill, is given £10. 15s. od. for "two landscapes over the doors in the great parlour,"[1] and a painting by Thornhill is used as an overpiece for a chimneypiece at Stoke Edith, where that artist was also at work on the hall and staircase hall. Many of the State apartments at Hampton Court still have their original overdoor pictures in place, and designs for such pictures are met with in the French pattern books of the late seventeenth century (Figs. 162-164). Flower and fruit pictures, still life and landscapes, were favourite subjects then and until the close of the eighteenth century. As in the two panelled rooms at Drayton, the doorpieces and chimneypieces often correspond. The immense demand for pictures by Canaletto, Pannini, and their imitators, is to some extent accounted for by this fashion. In an old catalogue of pictures bought by George III. from the collection of Joseph Smith, British Consul at Venice from 1740 to 1760, thirteen of the famous Canalettos now at Windsor Castle are particularly described as "Door Pieces."[2] Towards the latter half of the eighteenth century, Robert Adam and other architects used their clients' pictures as part of a decorative scheme. Pictures of similar character and size were spaced on the wall in fixed frames, as we see in the saloon and dining-room at Kedleston, also in the drawing-rooms at Ribston Hall and Yester House (Figs. 182, 183, and 184).

Sometimes, but more rarely, the large panels of the late seventeenth and early eighteenth century wainscot were decorated with a series of paintings of the same character, such as the fantastic rocky landscapes in sepia in the great hall at Stoke Edith; and Pepys writes of decorative paintings of the royal palaces executed by Hendrik Danckers,[3] for himself, the king, and others.

In decorative painting in the larger manner, covering the entire wall surface or ceiling, or both, the influence of Italy, the home of the finest works in this style, was almost non-existent in England. But the example of Holland was of considerable weight among the wealthy classes in England during the reign of Charles II. There the decoration of ceilings and complete rooms was far more customary during the second half of the seventeenth century than in England, and the talent and number of Dutch artists was certainly infinitely greater.

The names of artists working in England before the Restoration are not very numerous. Rubens's ceiling of the banqueting hall at Whitehall is well known; and Van Dyck was to have painted the walls with the history of the Order of the Garter, but, though sketches were made, the work was never begun. The family of de Critz or Cretz had some reputation in the reign of James I. and Charles I. for decorative paintings, and Evelyn, in 1654, mentions the new dining-

[1] April 22, 1712. Pearl Finch, "History of Burley-on-the-Hill."
[2] "Venetian Painting in England." Catalogue of the Burlington Fine Art Club.
[3] 1630-78.

room at Wilton, built by Inigo Jones, as being "richly gilded and painted with story," by Emanuel de Critz. The Double Cube Room in the same house with its painted cored ceiling and its pictures by Van Dyck in accurately spaced panels on the walls, is illustrated, Fig. 157. At the Restoration, the English painter, Robert Streater,[1] was appointed Sergeant Painter, and his works were preferred to Michael Angelo by a contemporary.

Of the post-Restoration painters the name of the Italian, Verrio, is familiar from Pope's couplet, where it is coupled with the Frenchman, Laguerre. Verrio's[2] first work in England is recorded by Evelyn as being frescoes at Lord Arlington's house at Euston, before 1671, and the same author speaks admiringly of his fresco paintings at Montagu House, St George's Hall, Windsor, and Cassiobury. Celia Fiennes refers to his work at Burleigh, Chatsworth, and Windsor, and, like Evelyn, regarded his work as the standard of excellence in this style. Among royal commissions he painted at Windsor the ceilings of the queen's guard chamber and audience chamber, the king's presence chamber and St George's Hall; at Hampton Court the confused allegory of the king's great staircase (Fig. 136), and the king's state bedroom and dining-room, while one of his latest works was Queen Anne's drawing-room.

Not satisfied with filling in compartments of ceilings, he omitted the divisions as well as the cornice, and often rounded over the angle of the wall and ceiling so that his painting could spread over the whole surface without apparent break. This Italian method was used and abused, and, in spite of the cleverness and audacity of this school, a reaction followed against its extremes and extravagances, its redundancy of history and fable.

Foreign artists carried it all before them; but besides Robert Streater, the names of a few native artists are remembered, such as the two Fullers, father and son, who painted cupolas and ceilings and altar-pieces in churches and chapels, as well as the London taverns, the "Sun" and the "Mitre" in Fenchurch Street, where all the sides of a great room were adorned in panels with life-size figures, "a Venus, Satyr, and Sleeping Cupid; a boy riding a goat . . . and Bacchus, Venus, and Ceres embracing; a young Silenus fallen down and holding a goblet into which a boy was pouring wine; the Seasons between the windows, and on the ceiling two angels supporting a mitre in a large circle."[3]

Lanscroon, Verrio's assistant at Windsor, worked on his own account at Powis Castle, at Drayton, and at Burley-on-the-Hill,[4] where he was paid in 1712. The staircase hall at Arno's Grove, Southgate, of which the subject is the entry of Julius Cæsar into Rome, is dated 1723.

Laguerre, working a little later than Verrio, does not give us so many confused Olympian scenes, and introduces a definitely French style, the grand manner of the reigning Louis XIV., in keeping with the French influence which in the last years of the seventeenth century displaced that of Holland. He was born in Paris in 1663, and was the godson of Louis XIV., and is said to have got into very extensive business in decorative painting when little more than twenty years of age. He died in England in 1721. As is the case of other decorative painters, much of his work has disappeared with the destruction of the houses he decorated,[5] such as Berkeley House in Piccadilly, burnt in 1733, and Canons, sold as building material in 1747. The saloon at Blenheim is a very good example of his grandiose style. The ceiling, in the eighteenth-century descriptions of Blenheim, represents emblematically "John Duke of Marlborough in the career of Victory, arrested by the hand of Peace." The walls above the dado[6] represent an immense portico with vistas of sky and cloud, through the pillars of which the various nations look upon

[1] 1624-80. [2] 1639-1707. [3] Horace Walpole, "Anecdotes of Painting."

[4] "Gerrard Lanscroon ye painter, for painting the staircase at Burley £150. os. od. For painting the Hall £35. April 23rd, 1712."—Pearl Finch, "History of Burley on-the-Hill."

[5] In the *Daily Journal*, January 6th, 1727, there is a notice of the sale of the dwelling-house of the Countess of Dover, in Dover Street, with "a large and beautiful staircase finely painted by Mr Laguerre."

[6] Except where interrupted by Vanbrugh's immense marble door-cases.

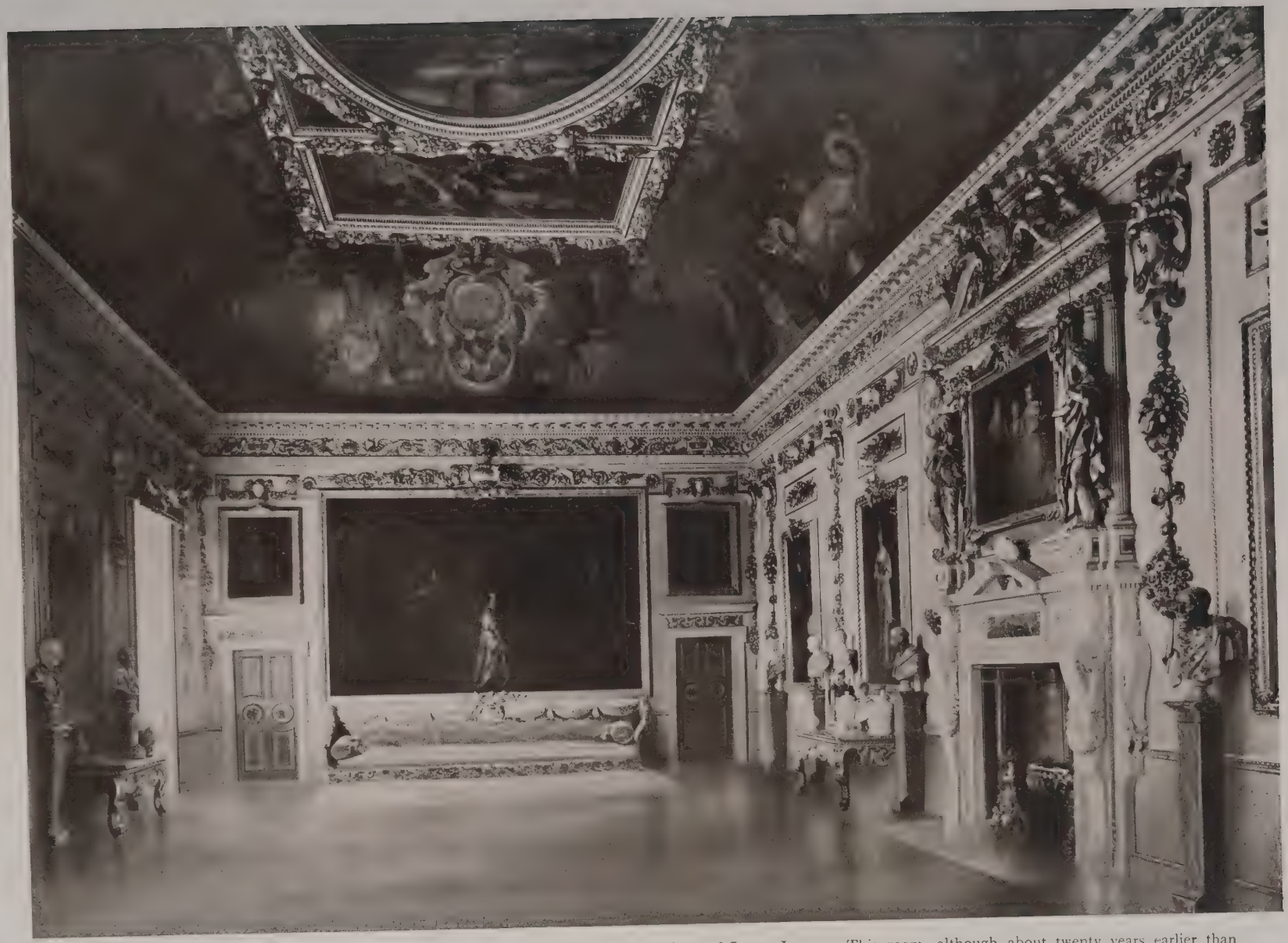

FIG. 157.—THE DOUBLE CUBE ROOM at WILTON HOUSE, built from designs of INIGO JONES. This room, although about twenty years earlier than the Restoration, is illustrated as it often served as a model at the beginning of the XVIIIth century. The Ceiling by TOMMASO illustrates the story of Perseus and the accurately spaced wall panels are each occupied by portraits by VAN DYCK.

FIG. 158.—DESIGN FOR A PAINTED CEILING, by DANIEL MAROT. *Circ.* 1700.

the glories of the house;—there are Spaniards, Chinamen, Turks, and Laguerre himself represents France (Fig. 174).

The Duke of Montagu, who had leanings to the French style in architecture, invited two well-known French painters, Jacques Rousseau[1] and Charles de la Fosse,[2] to England, who were responsible for the decoration of Montagu House and (probably) of Boughton, in Northamptonshire, his country seat. De la Fosse was assisted by Parmentier,[3] who painted a staircase at Worksop, and was despatched by King William to Holland to decorate the Palace of Loo.

Though we had our minor native artists, such as the Fullers and Streater, decorative painting was an exotic, and those whose names have come down to us (with one notable exception) as working here in the early eighteenth century, are nearly all Italians and of the late Venetian school, as was natural at a time of dominant Venetian influence. Pellegrini,[4] who was persuaded by the first Duke of Manchester to try his skill in England, painted the cupola and spandrels of the Great Hall at Castle Howard. The visits and works of two Riccis, Marco and Sebastiano, the Venetian Belucci, Pietro Damini (a pupil of Pellegrini), the Venetian Amigoni (a pupil of Belucci), are all briefly recorded by Walpole.

Pellegrini, born in 1674 or 1675, was a facile and inventive decorator but a bad colourist; but the reputation he had gained at Venice and Paris recommended him to the Duke of Manchester, and he lived in England until 1712, when he entered the service of the Elector

[1] 1630-93. Rousseau's speciality was pictures of architectural ruins.
[2] 1636-1716.
[3] 1658-1730.
[4] 1674/75-1741.

Escallier du comte d'Albemarle a Voorst
Marot inuenit et delineauit Sur la planche et
Grauia auec preuilege des Etats Generaux des
Provinces Vnie et d'Holande et West frisse

FIG. 159.—DESIGN FOR A PAINTED STAIRCASE for the Earl of Albemarle, by DANIEL MAROT. *Circ.* 1696.

of Saxony. "A painter rather by luck than by merit" is his description in the "Guida di Venezia."[1] Sebastiano Ricci, born at Belluno in 1662, was induced to try his fortune in London by his nephew Marco, who came to England in 1710. He "met with the most flattering encouragement" in those days of the popularity of the Italian history painter, and painted the chapel at Bulstrode, the hall and some of the ceilings of old Burlington House. He was ten years in this country, which he is said to have left in pique on finding that Thornhill was to paint the cupola of St Paul's. He died at his native Belluno in 1734. Amigoni, who came to England in 1729, has been described as "a mere shadow of the old Italian masters, and more feeble even than Sebastian Ricci," but he found some employment at Moor Park, and painted the staircase of Lord Tankerville's house in St James's Square, which has since been pulled down.

To a certain amount of existing painting no artist's name can be definitely attached, as in the case of the painted staircase hall of No. 75, Dean Street, traditionally known as Thornhill's house. Up to the level of the first floor the walls are painted to represent marble, above this on two sides is an arched portico with a balustrade, over which figures in early Georgian costume lean and converse in a very life-like manner. The remaining walls are painted with architectural detail. There is nothing in the style of painting which suggests the grand and allegorical manner of Thornhill,[2] the most famous of the native decorators, whose long activity lies between the reign of Anne and the first two Georges. Born in the reign of Charles II., he was favoured by Queen Anne and knighted by George I., to whom he was appointed Sergeant Painter in 1719-20. Though he made more than one complaint of the low rate of payment for his paintings, he made enough money to buy the old seat of the family at Thornhill in Dorset, and died a thoroughly successful man in the reign of George II. Apart from his really considerable work, he is remembered as the father-in-law of Hogarth. The successor of Verrio, he was the rival of Laguerre and Ricci, and is said to have formed himself entirely on Le Brun, when he visited France as a young student. His grisaille decorations of the cupola of the dome of St Paul's have given way to modern mosaics, and only his sketches remain. As a decorator in palaces and public buildings, Thornhill worked at Windsor and Hampton Court, where the ceiling of the Queen's State Bedchamber, painted in 1716, is by his hand. The Duke of Shrewsbury, George I.'s Lord Chamberlain, intended to employ the Italian Sebastiano Ricci, but Lord Halifax, then First Commissioner of the Treasury, informed the Duke that "if Ricci painted it he would not pay him," so that naturally Thornhill was given the commission. The design of the ceiling at Hampton Court is of Aurora rising in a golden chariot from the sea, attended by Cupids; below are Night and Sleep. A portrait of George I. appears in a medallion in the cornice, with those of the Prince and Princess of Wales. Perhaps Thornhill's most familiar paintings are at Greenwich Hospital, elaborate and symbolical compositions in the grand manner, on which he was engaged about twenty years. Much of Thornhill's domestic work has perished, such as that at Canons, the saloon at Burlington House, the hall and staircase at Wootton in Buckinghamshire; but he can be sufficiently studied at Blenheim, Chatsworth, Stoke Edith, Moor Park, and the staircase at Petworth.

At Blenheim Thornhill's hand is in the ceiling of the hall. His sketch-book at the British Museum shows rough drawings for the hall and saloon ceiling. He was paid at the rate of twenty-five shillings a yard for this; and the South Sea Company (for whom he painted their staircase and hall) paid him at this very moderate rate, though the artist demanded £1,500. In the Victoria and Albert Museum is a design for an oval painted ceiling, which was destined for Blenheim, as it is an allegory of the successes of Marlborough, who, as Mars, approaches Britannia as mistress of the world, on which she is seated: Fame is above, accompanied by angels sounding the praises of the duke. The foreground is filled with military trophies. Every

[1] "Fu pittore più di Fortuna che di merito."

[2] 1675-1734.

well-known decorative painter of the late seventeenth and early eighteenth century seems to have had a hand in Chatsworth,[1] and Thornhill was not forgotten; the "Sabine" room is his, with its complete painted decoration occupying both walls and ceiling. At Stoke Edith Thornhill seems to have worked alone. In the hall, above the cornice of the lower and panelled portion of the room, an allegorical figure decorates the tall chimney breast, while Speaker Foley, Sir James Thornhill and a servant appear in conversation against a background of architecture such as Laguerre had used in the saloon at Blenheim (Fig. 170). The ceiling is painted with an assembly of the gods (Fig. 169), the staircase hall ceiling represents Apollo and Diana (Fig. 168) shooting their arrows upon the family of Niobe portrayed on the walls[2] (Fig. 172). The Stoke Edith decorations on the staircase and in the hall are extremely well preserved, and are interesting as a proof of the durability and merit of his method of mural painting.

It should be remembered that the rooms treated with the fanciful piling up of statues, porticoes and balustrades over which fantastic figures are leaning, such as Laguerre's saloon at Blenheim, are always passage rooms (such as the hall) or entertaining or gala rooms (such as the saloon), for the decorator, as in Italy, held any audacity permissible in a room used only by a throng of people, whose mood and dress made them ready to accept the fairy tales on the walls.

At Moor Park, a house built by Leoni about 1720 for Styles, a South Sea adventurer, the ceiling of the saloon and hall are by his hand,[3] the former a copy of Guido's Aurora in the Rospigliosi Palace. The ornament of the hall is composed of four large framed panels containing the story of Jupiter and Io. Walpole tells us that, in spite of Thornhill's reputation, he was not always generously paid by his patrons, and Mr Styles was a case in point. Styles had agreed to give him £3,500, but not being satisfied with the work he brought a lawsuit against him. The artists Dahl and Richardson were called upon to give evidence as to the merit of the paintings, and the painter won his case, receiving his account in full, with an additional £500. As to his payments for his other works, Walpole adds that his demands were contested at Greenwich, and that Thornhill received forty shillings a square yard for the cupola of St Paul's, whereas de la Fosse had received £2,000 for his work at Montagu House, with an additional £500 for his diet, but "one worked for a magnificent nobleman, the other for an economic Board of Works."[4] So Thornhill's prosperity remains mysterious.

A sketch-book of Thornhill's in the British Museum shows him as an inventive and capable decorator. On the first page is a sepia drawing, with a cartouche inscribed "Jac Thornhill ejus Liber An. Dom. 1699"; and a later sketch is dated March 1706. A list of subjects is jotted down as suitable for the various walls and ceilings he might be called upon to decorate, and, as might be expected, they were almost entirely from classical mythology and literature.[5] Besides his work at Blenheim, Chatsworth and Greenwich, there are sketches or measurements of rooms or staircases to be decorated at Eastwell,[6] Easton Neston,[7] Kiveton,[8] Drayton,[9] and Hewell Hall near Bromsgrove;[10] and Sir Robert Gresley possesses at Drakelowe a sketch by him of a proposed decoration of the ceiling of the staircase.

During Thornhill's lifetime this immense and pictorial scene-painting went out of fashion; and

[1] Verrio, Laguerre, and Ricard painted there, and the names of Lanscroon and Highmore appear in the accounts.

[2] "Stoke Edith." *The Architectural Review*, February 1913.

[3] The Venetian Amigoni and a painter named Sleker were associated with Thornhill in the decorations at Moor Park and the monochromes on the staircase are signed by Sleker and dated 1732. *Country Life*, Vol. XXXI. p. 56.

[4] Dallaway.—Note to Walpole's "Anecdotes of Painting."

[5] Birth of Venus. Apollo and Muses. Zephyr and Flora. Apollo and Phæthon. Marriage of Cupid and Psyche. Judgment of Paris. Hector, Astyanax, and Andromache. Ajax and Ulysses. Achilles discovered by Ulysses. Birth of Jupiter, etc.

[6] For the Earl of Winchelsea. [7] For Lord Lempster. [8] The Duke of Leeds.

[9] Sir John Germain. [10] Lord Plymouth.

FIG. 160.—SKETCH OF A PAINTED CEILING from the notebook of Sir JAMES THORNHILL, in the British Museum. *Circ.* 1705.

FIG. 161.—SKETCH OF A PAINTED CEILING from the notebook of Sir JAMES THORNHILL, in the British Museum. *Circ.* 1705.

the ceiling decorations were restricted to painted panels within a setting of stucco; while the walls, with the exception of the walls of hall or staircase, were no longer painted, and even the hall and staircase walls were treated in monochrome with conventional arabesques (or "grotesques" as they were called), or with the pictorial representation of statuary in niches. Kent's experiments in a hitherto untried style are to be seen in the smoking-room at Rousham, and in the presence chamber at Kensington Palace. More deeply influenced by the decoration of Italy than any of his contemporaries, he designed ceilings composed of arabesque ornaments in the style of Raphael's Loggia in the Vatican, carefully following indications of the decorative treatment of Roman classic art. It has been stated that these paintings were in imitation of those "then recently discovered on the ruined walls of Herculaneum and Pompeii," but these were not disinterred until after the ceilings in the presence chamber and the smoking-room at Rousham were decorated. The plaster behind the cornice of the former bears the date 1724; the colours are bright reds and blues, enriched with gilding. These ceilings, warm in colour, attractive in design, and peculiarly fitted for the enrichment of a low room (Figs. 177, 178), which he first introduced, according to Walpole, showed that he was not "too ridiculously prejudiced in favour of his own compositions." The latter, which are uninteresting and conventional, often fill the central panels in the ceiling, while the subsidiary panels have monochrome decoration representing vases, emblems, and trophies reminiscent of Roman mosaics. According to Horace Walpole, Sir Robert, who employed him at Houghton where he painted several ceilings and the staircase, would not permit him to work in colours there, but "restrained him to chiaro-scuro." His paintings at Esher and Wanstead are no longer in existence, but he can be judged by his work at Kensington Palace (Fig. 175) and the hall at Stowe. A certain Joseph Slater seems to have adopted Kent's "mosaic" manner in his treatment of the immense coved ceiling of the state dining-room at Stowe, and he was also employed on decorative work at Mereworth. Nothing definite seems known of his date beyond the fact that he practised early in the eighteenth century.

Another school, that of the French painters of *singeries*, perhaps deserve to be mentioned, though the style peculiar to France found no English imitators of Huet, Watteau, and Claude Audran. In France this treatment was almost restricted to the *petits appartements*, which became the vogue in the eighteenth century, and was used side by side with the monumental work of decorative painters such as Lebrun for rooms of state. There is no example in England of complete wall and ceiling decoration in this manner, but the French artist, Clermont, painted two buildings on Monkey Island, on the Thames, for the Duke of Marlborough. The parlour was painted upon the ceiling in grotesque, with monkeys fishing, shooting, etc.,[1] while Lord Baltimore's villa, called Belvidere, also on the Thames, contained "two small parlours, in one panels painted of monkeys, another scaramouches, which the old Lord Baltimore used to call 'Monkey and Scaramouch parlours.'"[2] A monkey parlour, in which the ceiling has a lively decoration of monkeys, was painted in 1745 for Kirtlington. The large oblong centre panel has a rayed head in the centre and a light decoration of birds and floral devices, while the cove is devoted to *singeries*, the monkeys in appropriate costume riding upon hounds and hunting the fox, the deer, and the hare. He returned to France in 1754.[3]

The area of painted decoration continued to be reduced, and this area was to be still further reduced under the artists who worked under Robert Adam. Sir William Chambers went

[1] "Hartford and Pomfret Correspondence," 1733.

[2] 1771. "Passages from the Diary of Mrs Lybbe Powys."

[3] Walpole mentions among his works:—"The ceiling of Lord Radnor's gallery, and of my Gothic Library at Twickenham; the sides of Lord Strafford's eating room in St James's Square, and a ceiling for Lord Northumberland at Sion."

so far as to say that painted ceilings were not in use in England, "for one cannot suffer to go by so high a name the trifling, gaudy ceilings now in fashion, which, composed as they are of little rounds, squares, hexagons, and ovals, excite no other idea than that of a dessert upon the plates of which are dished out bad copies of indifferent antiques."

This is by no means a fair presentment of the work of the painters—Mortimer, Cipriani, Angelica Kauffmann, Biagio Rebecca, Zucchi, and many other artists who are mentioned as employed during the late eighteenth century—whose panel paintings are restricted to little rounds, squares, hexagons, and ovals, such as are found in the ceilings of Robert Adam and his followers. Of these, Cipriani, who came to England in 1755, was the earliest in the field, and remained here until his death in 1785. More famous is Angelica Kauffmann, who came to England ten years later than Cipriani and was received with great distinction, being one of the original members of the Royal Academy, where she exhibited between 1769 and 1797. According to her biographer, she was employed by Robert Adam from 1771 until 1781, when she returned to Italy with her husband, Zucchi. To the latter a considerable amount of decorative painting was entrusted by Adam. At Portman (originally Montague) House, Cipriani, Zucchi, Bonomi, and Angelica Kauffmann were all at work decorating the ceilings and walls at various times. Angelica Kauffmann was painting there in 1781, while the design for the ballroom was executed ten years later by Bonomi, and here Cipriani probably painted the ceilings, while the six overdoors are by Angelica Kauffmann. In the painted room at Spencer House (Figs. 180, 181), both Zucchi and Angelica Kauffmann were probably at work. In the fan-shaped radiations of the centre panel from which the chandelier hangs are the signs of the zodiac, the oblong and octagonal panels are occupied by groups of dancing girls. On the blue-green walls are small medallions, allegorical subjects, surrounded by vases, arabesques, classical grotesques, sphinxes, and so forth. The works of all the members of this school, though distinguished by minor differences, are all impressed with the artistic character of the late years of the century, graceful, "elegant" above all things, and completely in their scale and character subordinated to the decorative scheme of the room.

Fig. 162.

Fig. 163.

Fig. 164.

DESIGNS by Daniel Marot for flower and bird paintings. The two smaller ones are intended to fill the spaces above doors, and the larger one to fill the panel over the chimneypiece.

Fig. 165. Fig. 166.

TWO OVERDOOR PAINTINGS (artist unknown). *Circ.* 1700.

Fig. 167.—OVERMANTEL PAINTING by Bogdani. *Circ.* 1700.

At the end of the XVIIth and at the beginning of the XVIIIth century a number of Dutch artists were engaged on decorative paintings, and many examples are to be found both in that country and in England. Bogdani was employed specially for this work at Hampton Court Palace.

Fig. 168.—PAINTED CEILING of the Staircase Hall, Stoke Edith, representing Apollo and Diana, by Sir James Thornhill. *Circ.* 1710.

Fig. 169.—PAINTED CEILING of the Hall, Stoke Edith, representing an assembly of the gods, by Sir James Thornhill. *Circ.* 1710.

Fig. 170.—THE HALL, Stoke Edith, painted by Sir James Thornhill, the framing of the panels painted in imitation of marble, and the panels with landscapes in sepia. *Circ.* 1710.

FIG. 171.—THE HALL, STOKE EDITH, painted by Sir JAMES THORNHILL; the framing of the panels painted in imitation of marble, the panels representing landscapes in sepia. *Circ.* 1710.

Fig. 172.—THE STAIRCASE HALL, Stoke Edith, painted by Sir James Thornhill. On the walls are represented the death of the children of Niobe. *Circ.* 1710.

Fig. 173.—PAINTED CEILING of the Queen's Drawing-Room at Hampton Court Palace, with ceiling paintings by Verrio, *circ.* 1705.

Fig. 174.—THE SALOON at Blenheim Palace, by Vanbrugh. The ceiling painting is emblematic of the Peace of Utrecht, by Laguerre, *circ.* 1713.

FIG. 175.—THE KING'S STAIRCASE at KENSINGTON PALACE. Painted by WILLIAM KENT, *circ.* 1725.

FIG. 176.—PAINTED CEILING in second State Room at BOUGHTON HOUSE. *Circ.* 1685.

FIG. 177.—PAINTED ARABESQUE CEILING in the style of the Italian Renaissance in the Presence Chamber at KENSINGTON PALACE, by WILLIAM KENT, *circ.* 1725.

FIG. 178.—PAINTED ARABESQUE CEILING OF SMOKING-ROOM at ROUSHAM, in the style of the Italian Renaissance.
By WILLIAM KENT, *circ.* 1735.

FIG. 179.—PAINTED CEILING OF THE MONKEY ROOM at KIRTLINGTON, in the style of the French *Singeries*, by CLERMONT. *Circ.* 1745.

FIG. 180.—DRAWING-ROOM at SPENCER HOUSE, decorated by JAMES STUART, 1760; both the walls and the compartments of the ceiling ornamented with decorative paintings by ZUCCHI and ANGELICA KAUFFMANN, 1780.

FIG. 181.—DRAWING-ROOM at SPENCER HOUSE, decorated by JAMES STUART, 1760; both the walls and the compartments of the ceiling ornamented with decorative paintings by ZUCCHI and ANGELICA KAUFFMANN, 1780.

Fig. 182.—THE SALOON, Ribston Hall. The ceiling entirely decorated in polychrome; the paintings on the walls framed to form part of the decorative scheme.

FIG. 183.—THE SALOON, YESTER HOUSE, showing formal arrangement of decorative paintings. The design of this room is illustrated in WILLIAM ADAM'S (died 1748) "Vitruvius Scoticus," but the paintings and their framing are of about 1770.

FIG. 184.—DINING-ROOM at KEDLESTON, with pictures arranged and framed to form part of the decorative scheme, by ROBERT ADAM. *Circ.* 1760.

FIG. 185.—CEILING OF THE DINING-ROOM at KEDLESTON, *circ.* 1760, with medallions by ZUCCHI, HAMILTON, and MORLAND.

CHAPTER X

PLASTER-WORK

ANOTHER rival wall-covering was plaster or stucco, which in interior work had been restricted to the frieze and the ceiling until the early eighteenth century. As to the treatment of the ceiling, Inigo Jones had introduced a complete innovation in the setting out and in the ornament. The distinguishing feature of his work is a certain simplification and unification of the design as a whole, and the employment of panels of simpler design and larger size, enclosed in moulded ribs of very high projection. These soffits of the ribs are enriched with classical detail, such as guilloches and frets, while a round or oval central panel frequently has its soffit and its rib enriched with fruit or leaves in high relief. The panels themselves are sometimes left plain, sometimes ornamented with acanthus ornament, scrolls, and rosettes. Webb carried on the tradition, but with less refinement in execution, but Wren—who was much influenced by French ornament during his early visit to France, and mentions the names of Van Opstal and Arnoldini as plasterers whose work he had admired there—broke away from this school, and we have instead a tendency to realism in modelling on ceilings of this period corresponding to Gibbons's influence on the contemporary wood-carving.

In most of the great houses built at this period, plaster-work ceilings of realistic type are to be found, though in the smaller houses, in remote parts of England, such as Bovey House[1] in Devonshire, the earlier methods and designs prevailed. It is probable that the work

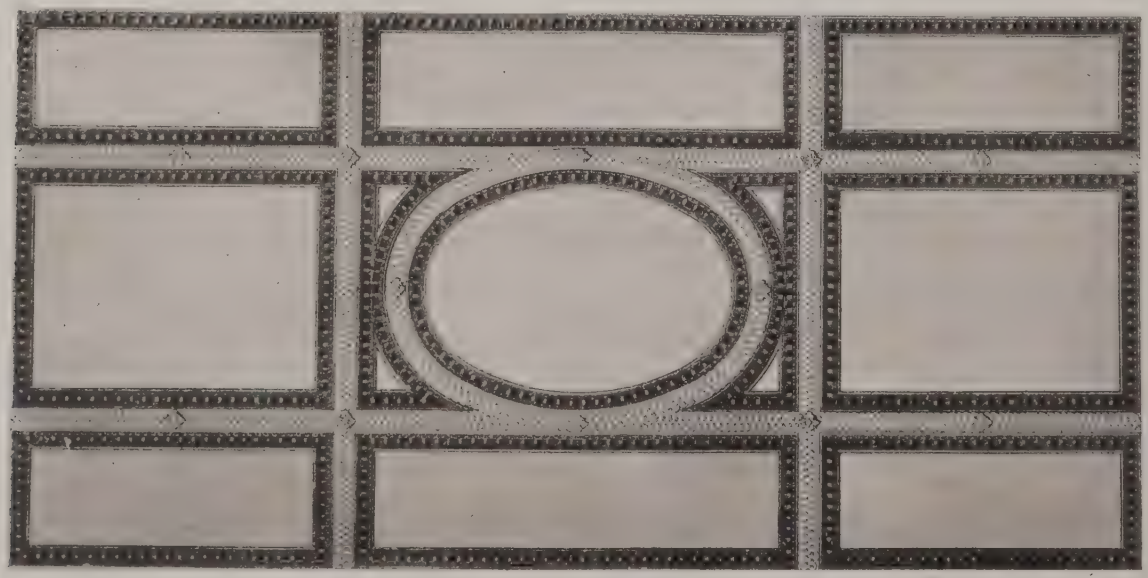

FIG. 186.—PLAN OF PLASTER CEILING in the Banqueting Hall, WHITEHALL, by INIGO JONES, completed 1622. Design published by WILLIAM KENT in 1727.

[1] *Country Life*, Vol. XXX. p. 674.

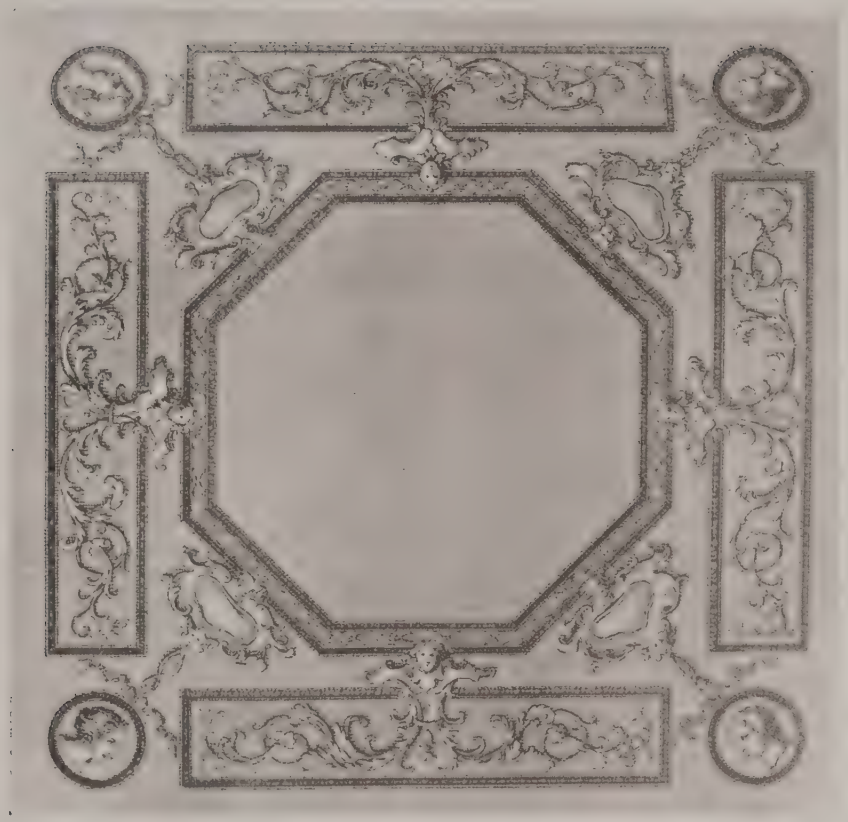

FIG. 187.—PLAN OF PLASTER CEILING by COLIN CAMPBELL. *Circ.* 1725.
The design published by ISAAC WARE, 1756.

was almost entirely done by English craftsmen, such as Weatherall and Doogood, plaster-workers for the Church of King Charles the Martyr at Tunbridge Wells (Fig. 192). But there is a tradition of Italians as well as Englishmen at work at Melton Constable,[1] and the two extremely delicate and realistic ceilings at Brickwall House,[2] Northiam, are traditionally ascribed to Frenchmen. The circular windows, that light the ceiling over the staircase, with their fantastic scrolled architraves, in the latter house are certainly treated in the French manner.

At Denham Place, near Uxbridge, are two ceilings said to be by Dutch plasterers, of unusual character. In the billiard room the frieze is in high relief, with painted ornament representing country scenes and figures of a Cupid and a tortoise. A Cupid appears in the centre of the ceiling, which is dated 1693. In the coved frieze of the drawing-room, again, various sports are illustrated, but are not painted, while musical instruments and foliage appear on the ceiling. The ceilings in English houses vary from the lace-like intricacy of the Brickwall ceilings to the more sober effects of the saloon at Melton Constable, and to obtain greater freedom and lightness it became the custom to use lead for the stalks and thin leaves. The design is made up of classic and conventional foliage and realistic transcripts of flowers, fruit, and birds. For the sole ornament of the smaller, and surrounding the central panel of larger ceilings, a closely-set wreath of leaves and flowers is frequently met with. The mouldings surrounding the panels are in most examples enriched with cast or modelled ornament. The ceilings from Holme Lacy are examples of over-

[1] The saloon and red drawing-room ceiling are attributed to Italians in 1687. The ceiling above the staircase well and the landing is English work of 1677.

[2] About 1685 Sir Edward Frewen, having travelled on the Continent, returned to Brickwall and built the banqueting-room (the present drawing-room), and employed French artists to execute this and the grand staircase at a cost of £800.—M. A. Lower, "History of Sussex."

elaboration of detail, and of the clever and effective setting out which is its almost universal accompaniment.

The next and even more marked divergence in style is due to the Italian stuccoists, whose work begins to appear in the houses of the early eighteenth century, such as Easton Neston and Stoneleigh, and whose art invades the walls as well as the ceilings, as was natural with the falling out of fashion of oak-panelled walls. At Stoneleigh, in the saloon, the story of Hercules is told in a panel on the overmantel and in circular medallions on the walls; while there is an Olympian scene on the ceiling. The large drawing-room at Easton Neston has a very consistent scheme—Venus and Adonis in the central medallion on the ceiling, with trophies and weapons in the spandrels and above the elaborate plaster frames on the walls. The Italian craftsmen were especially favoured by Gibbs, perhaps owing to his long Italian training. He speaks complacently of "Signori Artari and Bagutti, the best fretworkers that ever came into England"; "Bagotti" is mentioned by Vertue for "admirable execution of a ceiling in stucco" at

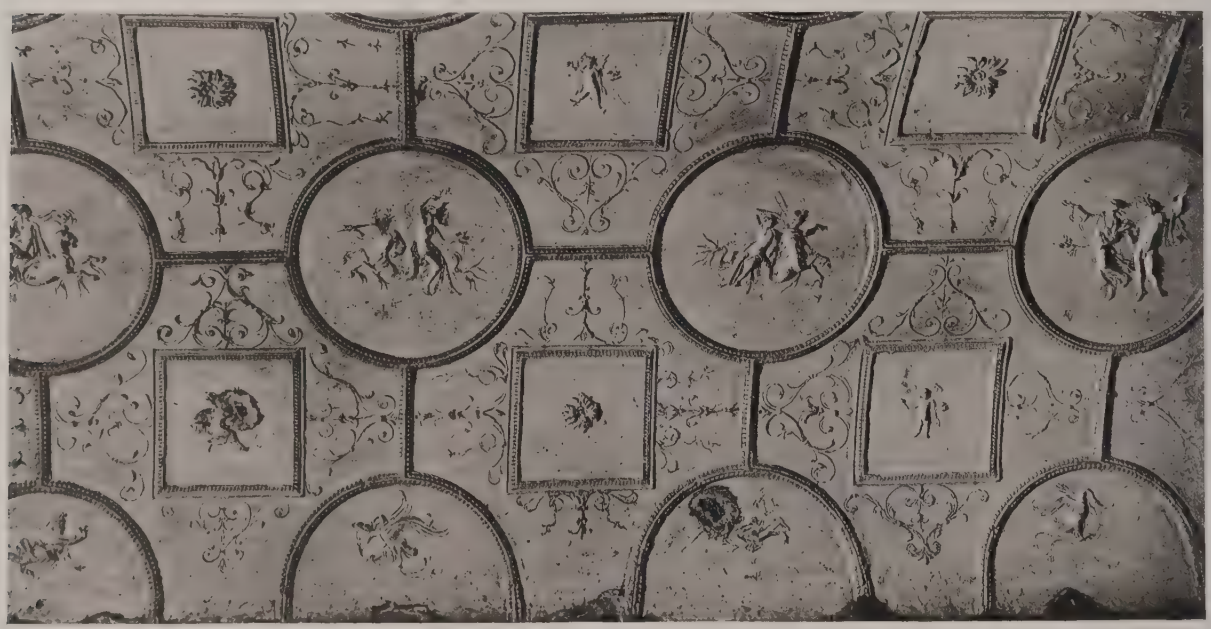

FIG. 188.—ROMAN STUCCO DURO (A.D. 160) from a vault of a tomb in the VIA LATINA.

Cassiobury, Lord Essex's seat. It represented Flora and other figures, and boys in *alto-relievo* supporting festoons; a description which recalls the frieze in the Stone Hall at Houghton, where these Italians were also in evidence. Bagutti (misspelt Pargotti) was responsible for the plastering of Canons, and is described by Defoe as "an Italian said to be the finest artist in those particular works now in England." The names of Vessali and Serena are mentioned in connection with Ditchley. Canons is destroyed, and the rococo work of these Italians under Gibbs in the Radcliffe Library at Oxford and the Senate House at Cambridge[1] is not attractive.

Those stuccoists whose names have come down to us are Italians, their manner—apart from figure subjects—rococo. Classical ornament was the alternative, and the extremely fine plaster-work at Holkham was the work of an English firm, Clark of Westminster, who also "with great accuracy followed the antique manner" for Lord Burlington at Chiswick. Though the designs

[1] "October 1725. Ordered that Mr Isaac Mansfield be employed for the plain Plasterers' work, and Mr Artari and Mr Bagutti for the ornaments of the ceiling in the new Building according to their proposals."—Willis and Clark, "Architectural History of Cambridge."

of Inigo Jones were occasionally adopted, or adapted, Kent, who was the moving spirit in this scholarly treatment of design, was, when he designed himself, the author of some very successful ceilings of varied setting and severe enrichments. Occasionally the frieze was copied from some Roman original, as that in the Great Hall at Holkham from the Temple of Fortuna Virilis in Rome. As was natural in a school that studied Roman ornament very closely, plain or ornamented coffers are frequently used to decorate the coves of the ceilings, as in the saloon and hall at Holkham, and also in the heads of the niches in the dining-room in the same house.

About 1740, however, the French rococo style set in more strongly and continued the prevailing vogue, in spite of the opposition of architects like Chambers and Isaac Ware, who denounce such ceilings "straggled over with arched lines and I, C and Cs and tangled

FIG. 189.—ROMAN STUCCO DURO (A.D. 160), from a vault of a tomb in the VIA LATINA. *Circ.* A.D. 160.

semi-circles," as only pleasing to "the light eye of the French, who seldom carry their observation farther than a casual glance." Ware, however, had to adapt himself to the taste of patrons like Lord Chesterfield, who wished for decorations "à la Française."

With the light floral ornament and short broken scrolls that Ware objected to so strongly are sometimes combined framed oval or circular medallions or trophies; and for the decoration of walls, pictures fixed to the walls were (as in the designs of Halfpenny and in the drawing-room at Rousham and in Chesterfield House) (Figs. 211, 212) decorated with a light rococo setting. As copies of French ornament they have a certain English accent, a lack of the spirit and the refinement in modelling of their originals; the style was never assimilated or became in any sense natural, but such as it was it continued until it was displaced by the severer ornament introduced by Robert Adam.

It should be remembered that the white plaster of ceilings and entablature was often

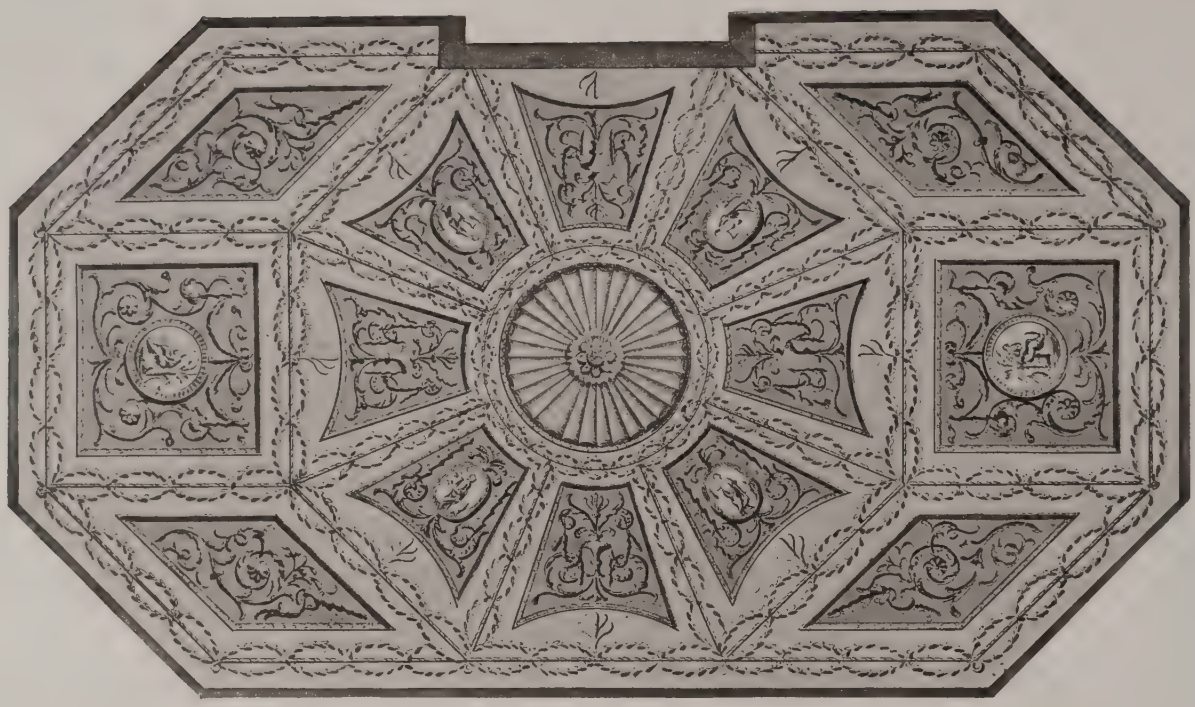

FIG. 190.—DESIGN FOR A CEILING by Sir WILLIAM CHAMBERS. *Circ.* 1760.

relieved by gilding, and not infrequently tinted. A room such as the triangular tower built by the Duke of Marlborough on the Thames appears to have had the walls "adorned with festoons and flowers and fruit hanging down from them on each side of the doors and windows in stucco, and painted in their natural colours," but this was an exceptional treatment. Chambers writes that "the usual method here is to gild all the ornaments, and to leave the grounds white, pearl, straw colour, light blue, or any other tint proper to set off the gilding and ornaments to the best advantage"; but that he has seen this practice reversed and the ground gilded as a foil to white or tinted ornament. He adds that it requires much judgment to distribute either gold or colour properly, and that "great care must be taken not to leave some places dull or bare, while others are so much covered that they appear like lumps of gold or beds of gaudy flowers."

The ornamental plaster-work of the eighteenth century was not in very high relief, but that of the school of Robert Adam was still slighter in projection and of an entirely different character in design. The ornament was based on the Roman stucco which both Robert and James Adam had noticed on their travels in Italy. James notes in his "Diary" in 1761:—"Saw at Cumae some ancient sepulchres where the stuccos are remaining mostly entire; they are of excellent workmanship and of the lowest reliefs I ever beheld; but their being close upon the eye made that more necessary. In one of the vaults there is still to be seen the remains of stucco work, very flat but very elegant, in a sort of hexagonal compartment which has a very pretty effect."[1] Certain details were taken from Pompeian wall-paintings; and as Roman stucco was frequently painted and gilded, it is no doubt from what he saw of the traces of colour that Adam adopted the custom of tinting his grounds, as he wrote, "to take off the glare of the white, so common in every ceiling till of late."[2] This tinting was rendered the more advisable from the slightness of the relief already referred

[1] "Library of the Fine Arts," Vol. II., 1831.

[2] He adds: "This always appeared to me so cold and unfinished, that I ventured this variety of grounds to relieve the ornaments, to remove the crudeness of the white, and to create a harmony between the ceiling and the side walls with their decorations."

to. For the plaster hitherto in use they substituted a composition known as Liardet's,[1] which was pressed when hot into metal or boxwood moulds—an innovation which rendered the work of the plasterer mechanical and rapid. The style associated with the Adam firm affected independent architects and designers, and men like George Richardson and Wyatt adopted his mannerism very closely; so that work of this date is vaguely described as "Adam" because of its real likeness to the output of the firm. The defect of the late eighteenth-century work, such as Wyatt's ceiling to the library at Belton, and that of the ceiling of the drawing-room, Portman House, is that the ornament of beading and husks is on such a minute scale that the effect is somewhat wiry like a geometrical reticulation.

Sir William Chambers's work stands apart from that of the Adams', and he is responsible for plaster-work of the severely classic type as in Somerset House (1776-86), and gracefully designed ornament such as in Carrington House, Whitehall. Also contemporary with the Adam brothers, but working independently of their enterprise, were certain Italian *stuccatore*, whose

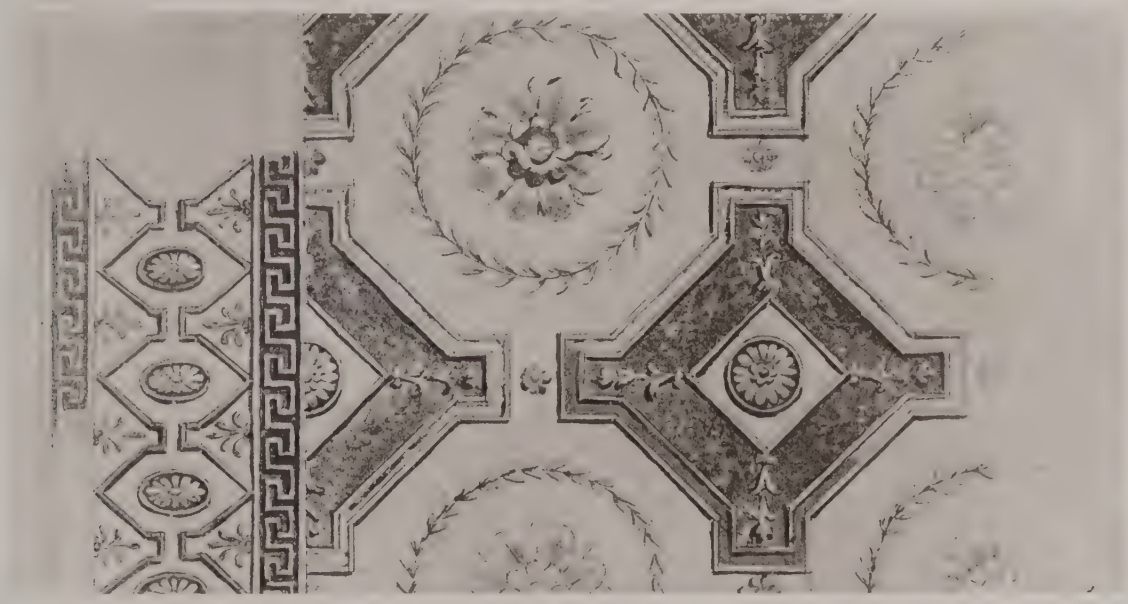

FIG. 191.—SKETCH FOR A PLASTER CEILING at KEDLESTON, by ROBERT ADAM. *Circ.* 1760. In the Soane Museum.

work can be traced here and there in England, though their names are not usually handed down. The white and gold decoration of the walls and ceiling of the drawing-room at Stoke Edith, the dining-room at Drayton, dating soon after 1770 (Figs. 218, 219), are similar in general style to Adam's work, but are yet untouched by the Adam mannerism. The ornament on both walls and ceiling at Drayton is light and leafy, and has a happy freedom that we do not get in Adam's drier rearrangement of conventional motifs, graceful as these are. The square panel over the chimneypiece has a figure of Apollo framed in bay leaves, while above is suspended a group of musical instruments. The long panels on either side have small oval mirrors framed in natural sprays of ivy. The ceiling has the central fan of the type adopted by Adam, but here again the detail is less formal, and the work in the cove is naturalistic in treatment. The ornament is picked out in bright colours, which are as fresh to-day as when they were first laid on. There is a similar Italian quality in the plaster-work of the library ceiling (Fig. 216) and the staircase hall at Claydon, which were doubtless the work of Patroli, "an Italian artist of great ingenuity long employed here."[2]

[1] "A mixture of dead plaster or gypsum or fibre with a glutinous compound, produced while being pressed hot into moulds. The exact nature of this composition has never as yet been discovered."—Bankart, "The Art of the Plasterer."

[2] Lipscomb's "Buckinghamshire."

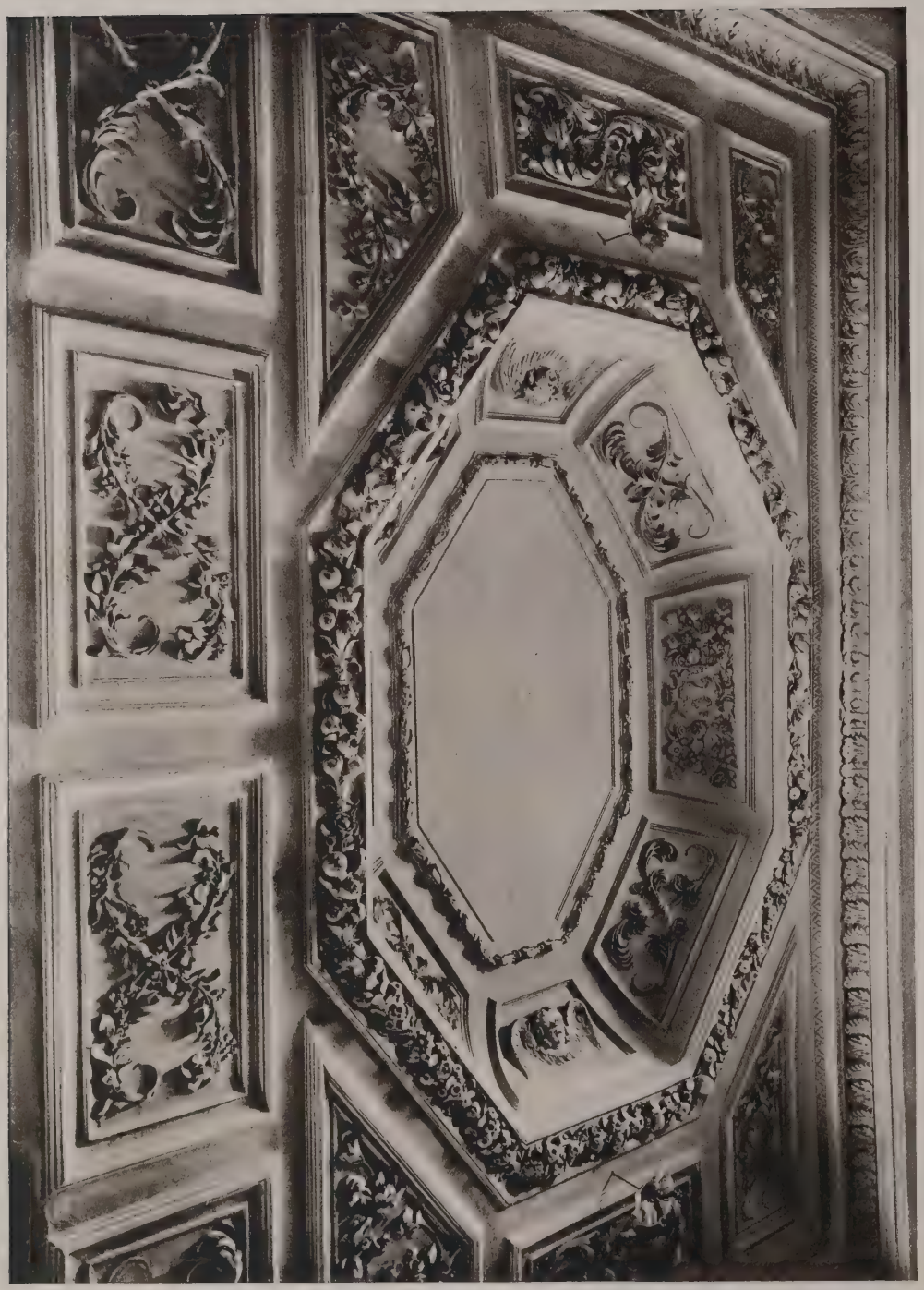

FIG. 192.—CEILING OF MODELLED PLASTER in the Church of King Charles the Martyr, TUNBRIDGE WELLS. *Circ.* 1680.

FIG. 193.—CEILING OF MODELLED PLASTER in CHELSEA HOSPITAL. *Circ.* 1685.

FIG. 194.—CEILING OF MODELLED PLASTER in the Organ Gallery at BELTON HOUSE. *Circ.* 1689.

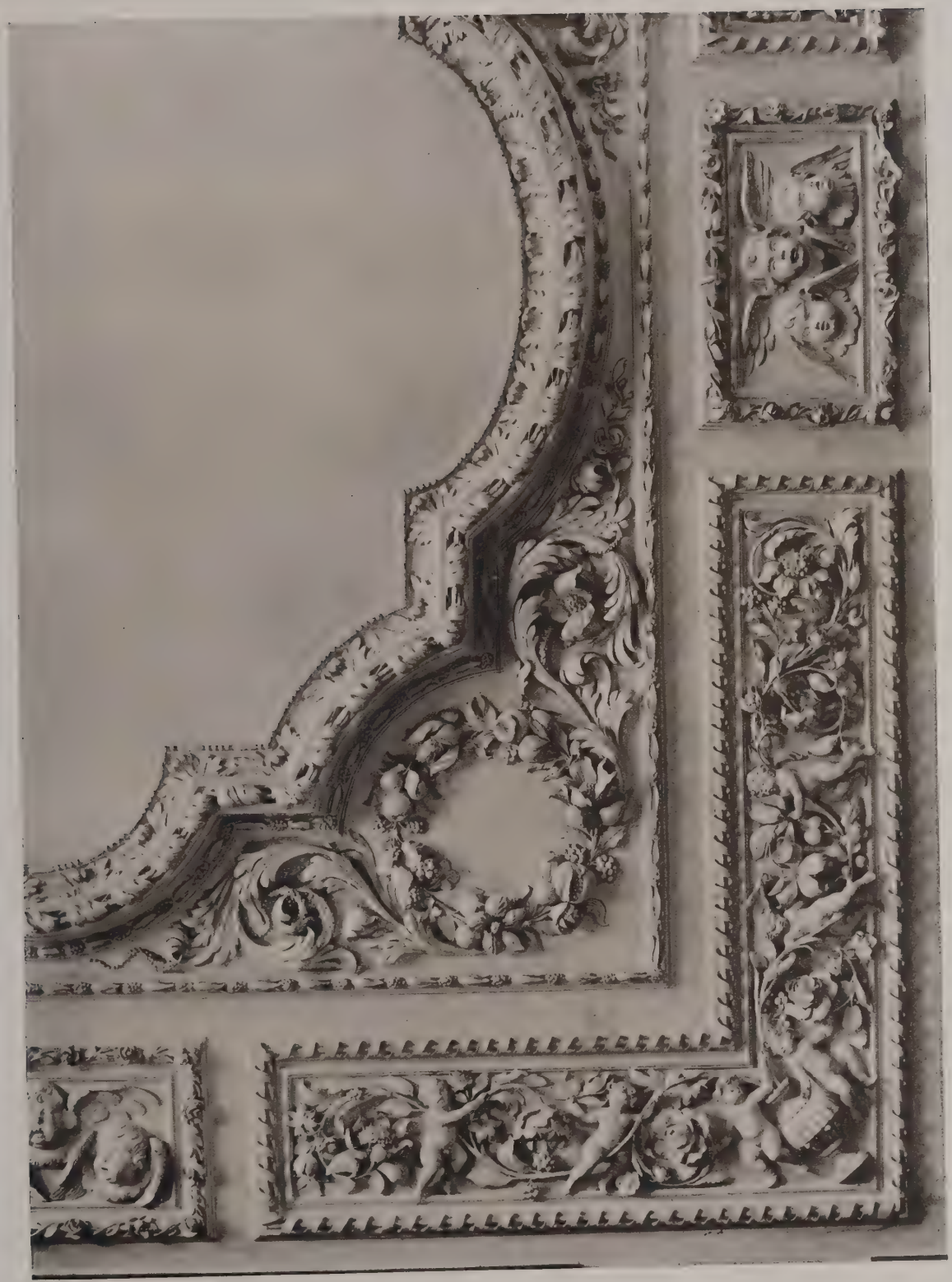

FIG. 195.—CEILING OF MODELLED PLASTER in the Chapel at BELTON HOUSE. *Circ.* 1690.

FIG. 196.—CEILING OF MODELLED PLASTER in the Dining-Room at HOLME LACY. *Circ.* 1685.

FIG. 197.—CEILING OF MODELLED PLASTER in the Saloon at HOLME LACY. *Circ.* 1685

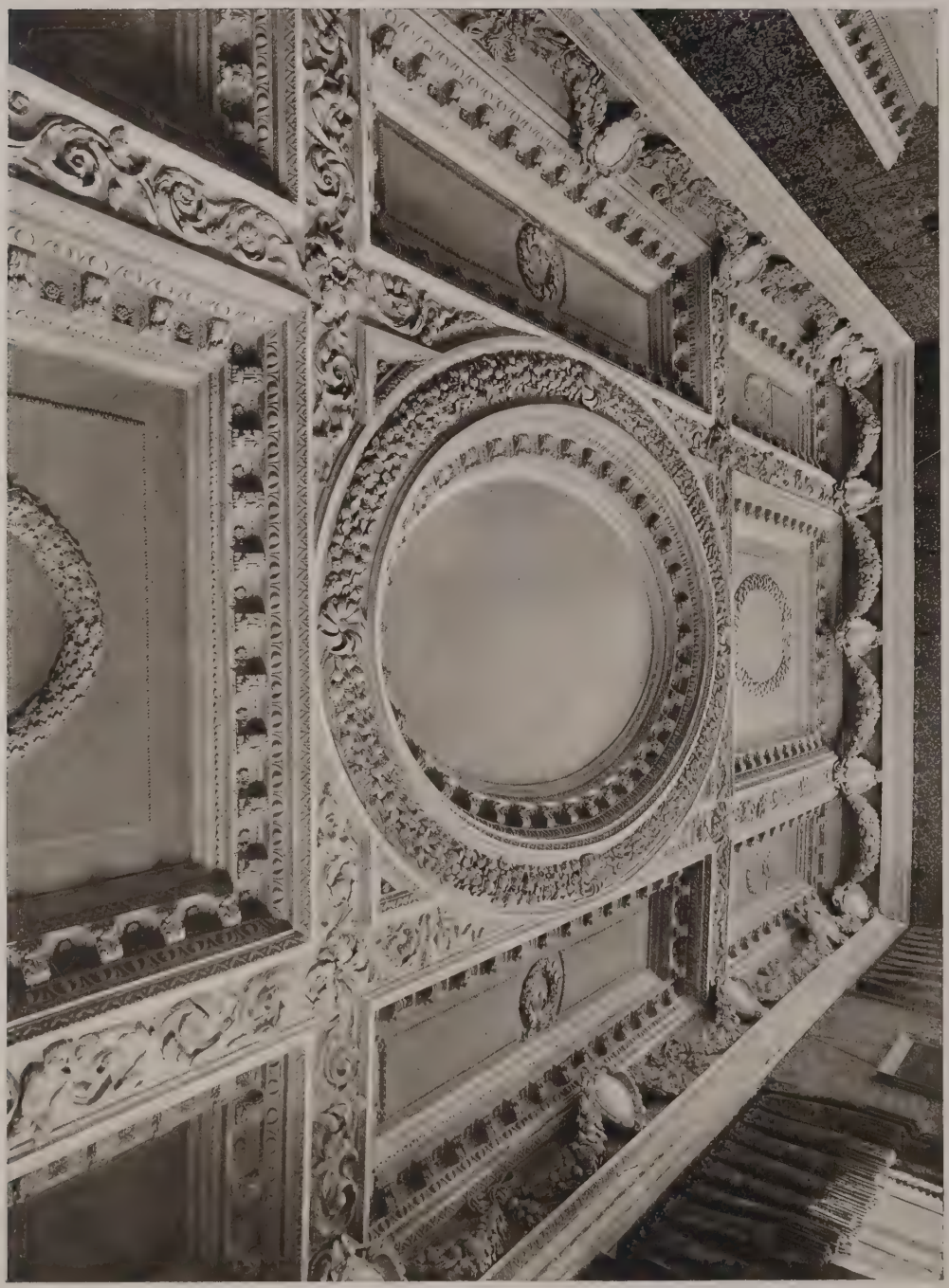

FIG. 198.—CEILING at COLESHILL HOUSE, BERKS. (*circ.* 1650), by INIGO JONES, whose designs were largely adopted by Palladian architects in the early XVIIIth century.

FIG. 199.—MODELLED PLASTER CEILING in the Palladian manner in the Long Gallery at BLENHEIM PALACE. *Circ.* 1720.

Fig. 200.

Fig. 201.

PORTIONS OF MODELLED PLASTER-WORK at Eltham. *Circ.* 1680.

FIG. 202.

FIG. 203.
Portions of MODELLED PLASTER-WORK in Staircase Hall at 30, OLD BURLINGTON STREET. *Circ.* 1730.

FIG. 204.—PORTION OF PLASTER CORNICE with acanthus ornament. *Circ.* 1685.

FIG. 205.—PORTION OF PLASTER CORNICE of the Corinthian order. *Circ.* 1710.

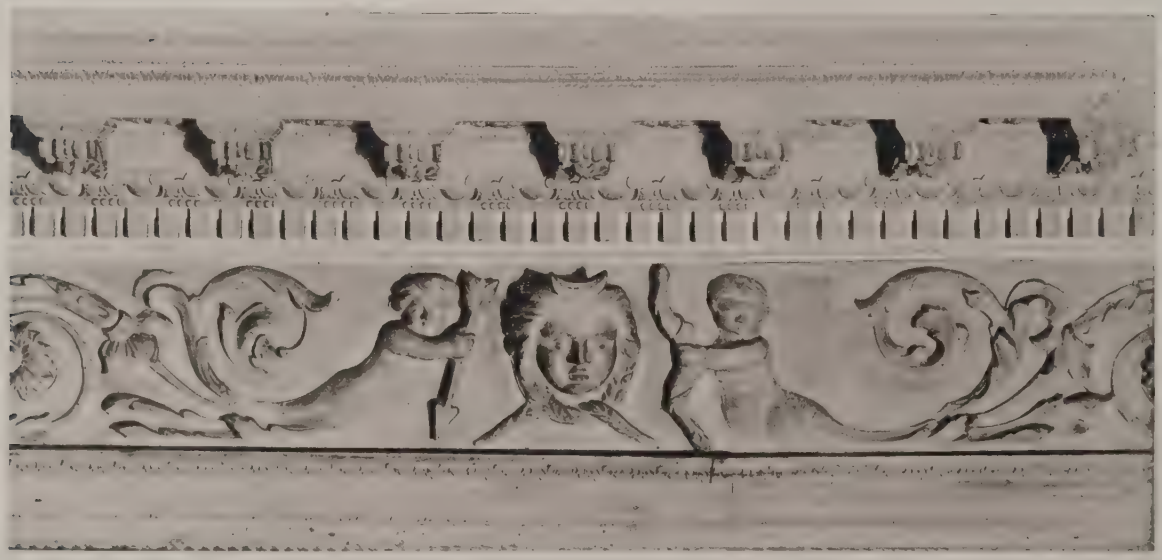

FIG. 206.—PORTION OF PLASTER ENTABLATURE with ornamented frieze. *Circ.* 1730.

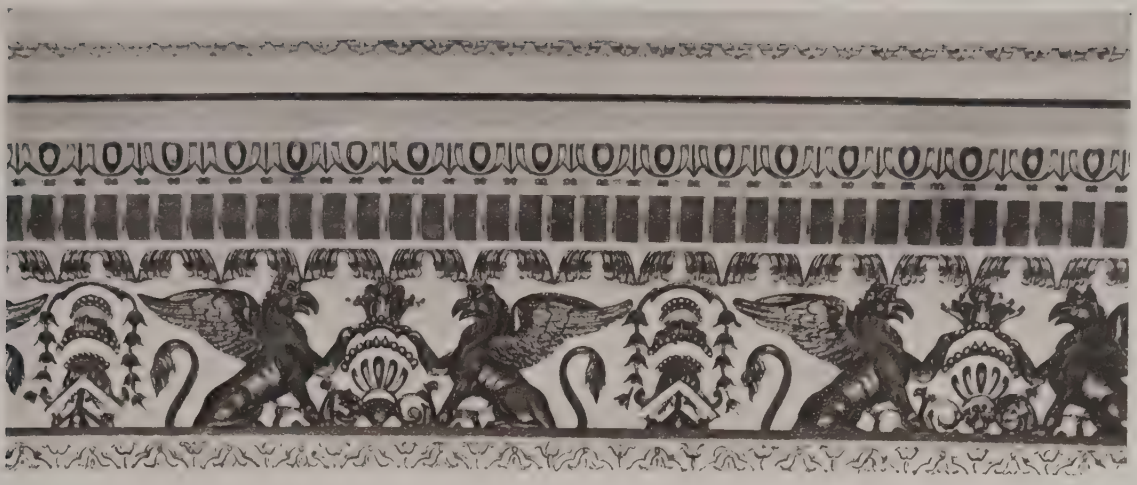

Fig. 207.

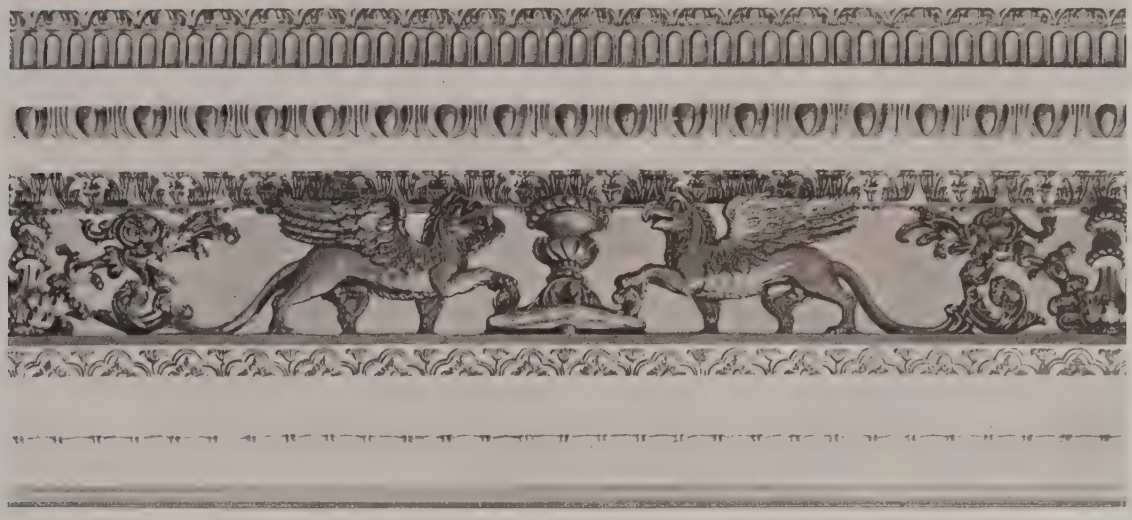

Fig. 208.

PORTIONS OF MODELLED PLASTER ENTABLATURES at Holkham. *Circ.* 1745.
(Taken from the frieze of the Portico of the Temple of Antoninus and Faustina at Rome.)

Fig. 209.—PORTION OF MODELLED PLASTER FRIEZE from the Duke of York's Palace in Pall Mall (afterwards part of the War Office), by Brettingham, 1750.

FIG. 210.—COFFERED PLASTER CEILING at SPENCER HOUSE, built by VARDY, and decorated by JAMES STUART. *Circ.* 1760.

FIG. 211.—THE LIBRARY at CHESTERFIELD HOUSE, by ISAAC WARE, showing ceiling ornamented with modelled plaster in compartments and portraits in plaster frames. *Circ.* 1749.

FIG. 212.—DRAWING-ROOM at CHESTERFIELD HOUSE, with plaster ceiling *à la Française*. *Circ.* 1749.

Fig. 213.—THE "Whistle Jacket" ROOM at Wentworth Woodhouse, by Flitcroft, with modelled plaster ceiling and plaster ornament in the recessed panels. *Circ.* 1755.

FIG. 214.—PLASTER DECORATION in the alcove of the Dining-Room at KEDLESTON. *Circ.* 1760.

FIG. 215.—PLASTER DECORATION at CARRINGTON HOUSE, by Sir WILLIAM CHAMBERS. *Circ.* 1770.

FIG. 216.—PLASTER CEILING in the Library at CLAYDON, by PATROLI. *Circ.* 1760.

FIG. 217.—PLASTER ORNAMENT on the ceiling of the Library at KEDLESTON. *Circ.* 1760.

FIG. 218.—PLASTER DECORATION on walls of Dining-Room at DRAYTON. *Circ.* 1770.

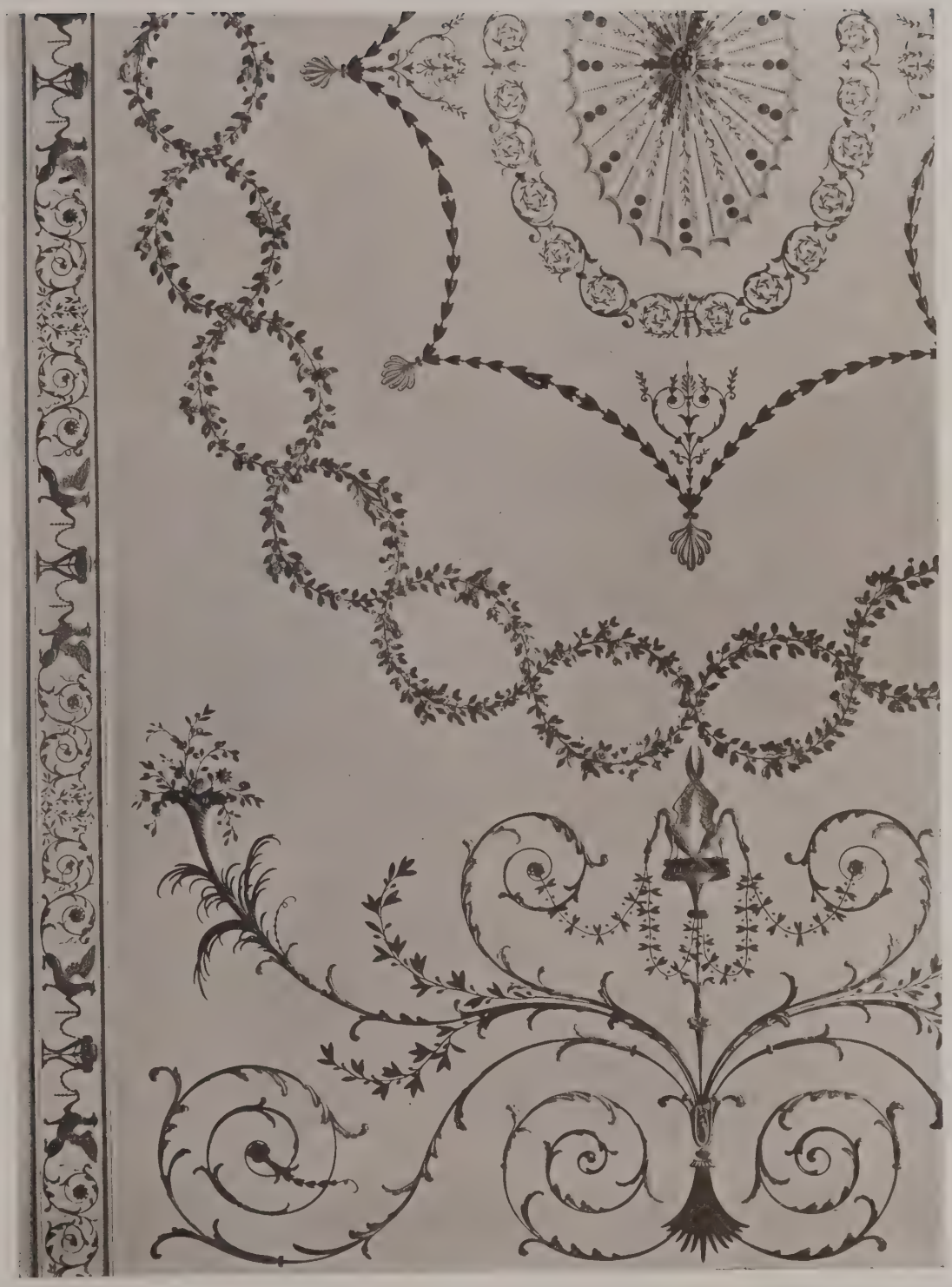

FIG. 219.—PLASTER CEILING in the Dining-Room at DRAYTON; enrichments coloured. *Circ.* 1770.

FIG. 220.—PLASTER CEILING at No 21, PORTLAND PLACE, by ROBERT ADAM. *Circ.* 1780.

CHAPTER XI

WALL-HANGINGS

TEXTILES

BOTH tapestries and the less durable silks and velvets were used as an alternative method of covering the walls to panelling. Tapestries are of course the most important; as regards those woven in this country, the subject is fully dealt with in Mr W. G. Thomson's book, "Tapestry Weaving in England," but the greater number found to-day in English houses are of continental make, principally imported from Brussels. Occasionally these were ordered of the exact size to fill the wall spaces, but more frequently they seem to have been purchased in sets of three or five, and consequently are often carried round the corners of the rooms.

In the stock of tapestries kept at Brussels, spaces in the middle of the top border were usually left for the coat of arms, or cipher of the purchaser. This is illustrated in the letter which the Duke of Marlborough in July 1708 wrote to his wife:[1] "I send my coat of arms as they are to be put on the hangings now making at Brussels, so that I desire you will send for Vanbrugh, so that he should take care that the crown and arms on the hangings already come over be exactly as this is." The room was wainscoted dado-height, and there was frequently "Wenscot at bottom and top and slips of board for the hangings," as Lady Wentworth writes of "a very good house" in St James's Square. Though earlier tapestries were preserved, the wealthy and luxurious patronised Brussels or its more successful rival, the Gobelins, which was established in 1662, as well as the contemporary English fabrics.

The necessarily laborious character of needlework on a large scale rendered hangings in imitation of tapestry extremely rare. Their design would have taxed the ingenuity of the needle-worker, always an amateur and accustomed to the narrower scope of the upholstering of chairs and beds. The hangings in the Green Velvet Room at Stoke Edith are therefore exceptionally interesting. They are said to have been the product of five ladies who became successively the wives of Thomas Foley. They represent a formal garden with its orangery, its clipped trees, fountain and statuary, and its trim orange trees in large delft vases such as may still be seen at Hampton Court.

While this unique needlework and an enormous number of tapestry hangings survive in excellent condition, the silks and velvets that once hung on the walls have nearly all perished; and we can only judge of their effect where a wise conservatism has replaced the original work with an accurate reproduction, as at Ham House.[2] The interesting inventory of the contents of that house in 1679 show that a combination of colours was aimed at. The Blue Drawing-Room was hung with panelled stuff, another room hung with mohair bordered with clouded satin. The bedchamber within the best Drawing-Room was hung with panels of yellow damask, each panel fringed and framed with blue mohair. This panelled effect continued through the reign of William III., with whom it is generally associated.

During the eighteenth century damasks and large patterned velvets of Italian manufacture

[1] Quoted in "Duchess Sarah," by E. Colville.

[2] *E.g.*, the present miniature room, where the damask hangings reproduce the original damask.

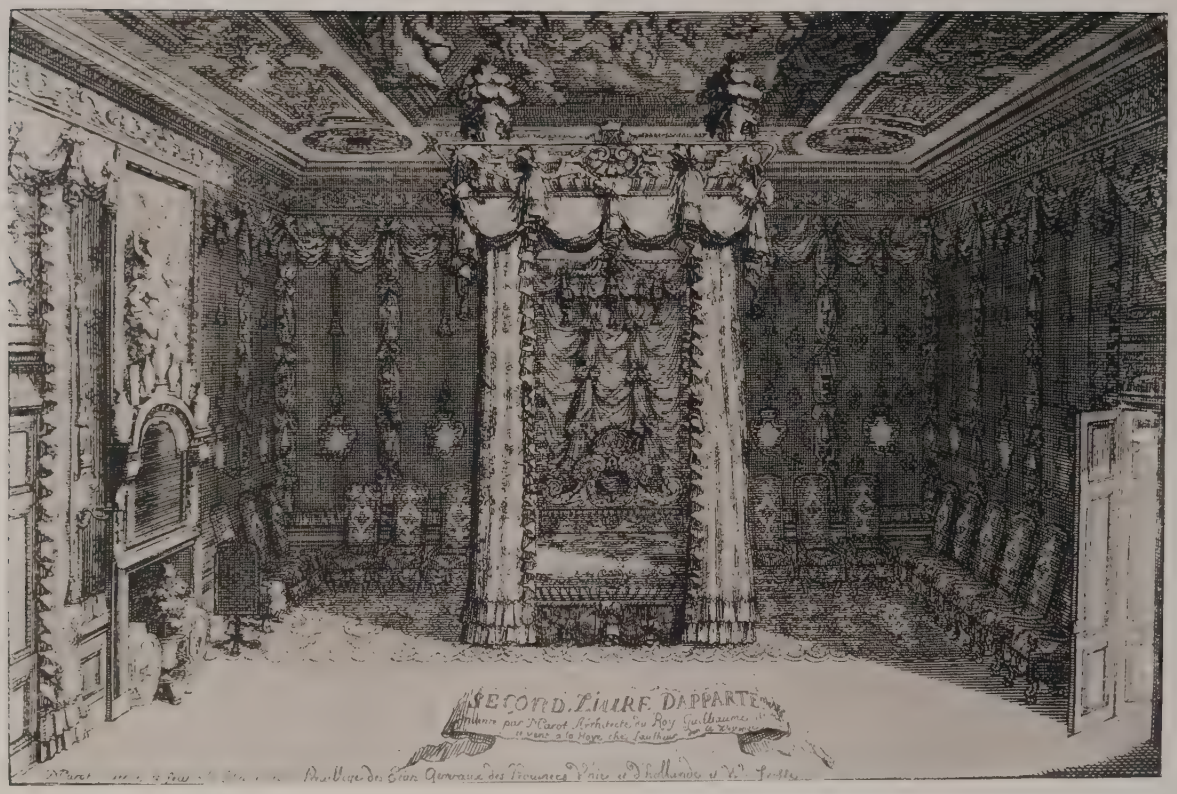

FIG. 221.—DESIGN OF STATE BEDROOM, by DANIEL MAROT; the walls covered with velvet, festooned; the sconces suspended by silk cords and tassels; the upholstery of the bed, curtains, and chairs of the same material. *Circ.* 1690.

were hung plain on the walls, and we can form some idea of their expense and importance by the correspondence of Sarah, Duchess of Marlborough, in England and the Earl of Manchester in Venice. The Duchess was furnishing Blenheim, and the Earl of Manchester[1] advised her[2] that "It is better to have rather more than less than you shall want, for in the measuring of the rooms they may be mistaken. Besides, there must be chairs, window curtains, and for doors according to the manner of Italy, which looks very handsome. . . . The height of the hangings for the rooms I must know else there will be a great loss when they come to be cut to make the figures join right, for they can be made to what height you please." Velvets in Italy were either plain, "or the ground of one colour and the flowers of several." Lord Rivers, in ordering some yellow damask from Italy, took the trouble to "send the pattern from England drawn upon paper,"[3] but the Duchess of Marlborough contented herself with choosing patterns of stuffs from Italy. She preferred silks of one colour, and therefore refused[4] the coloured velvets the Earl had offered her, and which had been destined for his own house of Kimbolton. Some curtains, chairs, and stools there are upholstered in a cut velvet with a green design upon a yellow ground, which is probably the coloured velvet referred to.

Later, Houghton and Holkham are noticeably rich in velvets and damasks. In the description of Houghton[5] the drawing-room was hung with caffoy, the saloon with crimson velvet, the bedchambers with velvet, tapestry, or needlework hangings. Sir Thomas Robinson's letter of 1731 records that Genoa velvets and damasks were so plentiful that "this one article is the price

[1] Charles, fourth Earl and afterwards first Duke of Manchester.
[2] July 6th, 1708. MSS. of the Duke of Manchester at Kimbolton. Hist. MSS. Comm.
[3] 1717. *Ibid.* [4] 5th August 1708. [5] 1760.

of a good house, for in one drawing room they are to the value of £3,000." At Eastbury the "best drawing room was hung with flowered uncut velvet of Genoa, the dressing room with green satin." One bedroom was "furnished with crimson velvet, and in each compartment a gilt eagle holds in his mouth a golden horn, the arms of the family."

FIG. 222.—DESIGN FOR VELVET by DANIEL MAROT. *Circ.* 1690.

But while the Italian velvets and damasks still held the first place, the English silk industry had become of considerable importance by the late seventeenth century, and it was estimated in 1681, probably erroneously,[1] to employ as many as the wool trade. An intensified stimulus was given by the increasing influx of French religious refugees both shortly before and after the Revocation of the Edict of Nantes, so that in 1689 Child speaks of 40,000 families living by silk, and it was pointed out that the French trade had decreased and the English had risen after the Revocation.

Our velvet followed Italian models, and examples of the English flat-patterned type are still preserved upon the furniture at Hornby Castle, Ham House, and Hampton Court. There is a noticeable hardness in the drawing of the design which differentiates them from the purer Italian convention and renders them less suitable for wall-hangings.

Side by side with these rich materials, always carefully protected by covers in the absence of the family, we find Indian and English calicoes and chintzes,[2] a fashion encouraged though not introduced by Queen Mary, and reappearing in the second half of the eighteenth century. Defoe writes in 1724 that "Her Majesty had a fine apartment (Hampton Court) with a set of lodgings for her private retreat only, but most exquisitely furnished, particularly a fine chintz bed, then a great curiosity."

During the latter half of the eighteenth century velvets were completely displaced by silk hangings and wall-papers. The former, however, have decayed and been replaced by other decorations.

[1] "Social England," Vol. IV. p. 127.

[2] Calico printing was introduced into England in 1676. In 1684 was granted a patent for dyeing linen, silk, and cotton cloth divers colours by oil-size and other cements.

FIG. 223.—ROOM at DRAYTON, the walls hung with XVIth-century tapestries; the panelling *circ.* 1690.

FIG. 224.—TAPESTRY ROOM at BELTON, hung with English Tapestries (made at the Stamford tapestry works) to fit the wall spaces. The hangings bear the arms and coronet of Lord Tyrconnel, showing that they were woven after 1718.

FIG. 225.—TAPESTRIES in the Queen's Presence Chamber, WINDSOR CASTLE. Ceiling painted by VERRIO, and applied wood-carvings by GRINLING GIBBONS, *circ.* 1677.

FIG. 226.

FIG. 227.

TWO EXAMPLES OF VELVET, both in red cut and uncut pile on a yellow ground. Italian, the one late XVIIth and the other of the early XVIIIth century. Such velvets were used largely in England for wall-hangings, curtains, and wall-coverings at the period.

FIG. 228.—SMALL DRAWING-ROOM at KIMBOLTON, showing wall-hangings and chair coverings of the same figured velvet. This material was obtained by the first Duke of Manchester, Ambassador to Venice at commencement of the XVIIIth century.

FIG. 229.—VELVET with design in red cut and uncut pile upon a cream ground, of Italian make, of the late XVIth century. Velvet of such designs continued to be imported into England until the XVIIIth century.

FIG. 230.—VELVET in green, crimson, and other colours, cut and uncut pile, on stone-coloured satin ground, XVIIth century. Velvets of such designs continued to be imported into England up to the middle of the XVIIIth century.

FIG. 231.—CRIMSON DAMASK of pomegranate design, Italian, early XVIIIth century, used for the upholstery of King George I.'s Bed at HAMPTON COURT PALACE.

FIG. 232.—RED DAMASK, Italian. First half of the XVIIIth century.

LEATHER WALL-HANGINGS

It is difficult to-day to realise the immense importance in early times of gilt and decorated leather-work as applied to wall decoration, for its eclipse during the eighteenth century was complete, and its manufacture never became a national industry in England. Stamped leather for decoration lost its importance early in the eighteenth century, and was superseded by painted ornament on leather, which continued in use for a long time for screens. What we know of the early history of gilt and decorated leather in early times is to a great extent due to the researches of Baron Charles Davillier, who traces its introductions into Spain to the Moorish conquerors, and through them to its earlier use in the town of Ghadames in the Sahara.

As a natural consequence of the fame of Cordovan leather, de Morales tells us all kinds of leather, no matter where they were prepared, were known under the name of "Cordovanes." Large quantities were exported to the Spanish Colonies in America at this date, and a petition was addressed to the Cortes in 1532 to prohibit the export of certain articles, including "Cordovanes," to prevent their getting dear in Spain. Towards the close of the seventeenth century the industry lost its unique importance in Spain, owing to the competition of other countries, and had probably ceased altogether at the close of the eighteenth century.[1]

In Flanders the Renaissance gave a strong impetus to the design of gilt leather, and the specimens, such as the seventeenth-century hanging formerly at Sutton Place, show its later characteristics. The vogue for these hangings even outside Flanders is proved by French inventories of the second half of the seventeenth century, such as Foucquet's, who had in 1661 at his Château of Vaux "a rich hanging of tapestry of cuir doré from Flanders, consisting of eight pieces." In Flanders the great centres for the manufacture were Lille, Brussels, Antwerp, and Mechlin; while the Dutch industry, which rose in importance as the Flemish declined and was later in date, was centred at Amsterdam and the Hague. Not only did the Dutch export their wares largely—just as Spain had done in the days of her greatness—but their rich bourgeoisie provided a constant demand, and it became the custom of every burgomaster to have a gilt leather room in his house.[2] He was possibly influenced not only by its decorative but its sanitary qualities, for the extreme cleanliness of the Dutch has been the theme of every traveller.

The design of Dutch work is in marked divergence from the more formal patterns of Spanish specimens, and shows the more free and realistic treatment of flowers, such as tulips and carnations, which became the leading characteristic of Dutch work from about the middle of the seventeenth century to the second half of the eighteenth, and reflects the Dutch passion for gardening and their peculiar talent for flower-pictures. In many cases the French influence can be traced (Figs. 237, 238). The cost of designs was apparently a high one, for William van Heuvel, citizen of Amsterdam, demands and obtains in 1658 protection for his designs, which had been counterfeited by other manufacturers, the cost of the designs and engraved copper plates varying from 600 to 1,000 florins. At the same time manufacturers at Dordrecht and at the Hague were granted patents for the same purpose.

[1] Except at Barcelona.

[2] A Dutch inventory of the year 1689 of the goods of Dirck van Kessel and Chrestina de Ridder contains:—

"148 sheets and one-half of gold leather, being white and gold.
"The pine-apple with colours, 44 sheets.
"61 sheets, the unicorn, green and gold.
"80 sheets of gold leather. 42 ditto."

—(Quoted in "Dutch and Flemish Furniture," by Esther Singleton.)

It was from the Netherlands that the use and manufacture of gilt leather travelled to England; but this country, though willing to import the Dutch or Flemish products, never seems to have taken up the manufacture very heartily, though it is recorded that in 1638 a man named Christopher took out a patent for enamelling and gilding leather for wall decoration. It was at the Restoration that Dutch influence upon our decorative arts became paramount, and the vogue of gilt leather was only one symptom of the wide-reaching change. It is unfortunate that in inventories and literature of the late seventeenth and early eighteenth century,[1] in no case is mention made of the country or origin of the hanging, and when Pepys tells us that the gilt leather in his dining-room was "very handsome"[2] we do not know if it was of English or foreign manufacture. As an interesting survival of wall decoration of the Restoration period may be mentioned the gilt leather in the dining-room at Ham House, which we know from the 1679 inventory was hanging on the walls at that date; while Dyrham Park still has its "Gilt Leather Parlour," which is noted in the inventory of 1710 (Fig. 233).

[1] Accounts for the furnishing of the Lodge of St Catherine's Hall, Cambridge:—

"$167\frac{6}{7}$-$167\frac{8}{9}$. To Mr Asgill for gilded Leather, £11 1 3.
"$167\frac{8}{9}$-1681. To Mr Asgill for chairs and gilded leather to hang with-drawing-room and carpets, &c., £63. 2 9."
—Willis and Clark, "Architectural History of Cambridge."

[2] 1660. "This morning my dining-room was finished with green serge hanging and gilt leather, which is very handsome." The 1699 estimate for the furnishing of Hampton Court gives the price of gilt leather hangings per skin. "87 skins of fine gilt leather to hang a room, at 5s."

FIG. 233.—LEATHER HALL at DYRHAM, hung with embossed and decorated Dutch leather, the chairs also covered with the same material. *Circ.* 1698.

FIG. 234.—Portion of TOOLED AND DECORATED LEATHER HANGINGS in the Morning Room at WALHAMPTON, of Chinese design, decorated in colours on gold ground. Dutch, late XVIIth century.

FIG. 235.

FIG. 236.

TOOLED AND DECORATED LEATHER WALL-HANGINGS, Spanish. XVIIth century.

Fig. 237.

Fig. 238.

EMBOSSED LEATHER WALL-HANGINGS, decorated in colours, probably Dutch but showing French influence in ornament. *Circ.* 1700.

WALL-PAPERS

The history of wall-papers—the most perishable of wall-hangings—is hampered by the insufficiency of records, the extreme scarcity of early examples. At first,[1] early European wall-papers were but colourable imitations of the richer textile hangings and an inferior substitute for them, and were scarcely ever to be found until the middle of the eighteenth century in the houses of the upper classes. Certainly, from the extant specimens of the art of Jackson of Battersea, this conclusion appears a very natural consequence of their artistic inferiority.

Machinery enabling paper to be made in long strips was not invented until the end of the eighteenth century, and consequently the early wall-papers were printed on small square sheets, and the hanging disfigured by the many necessary joins. There appears to have been an improvement in production in England at the close of the seventeenth century; a certain William Bayley[2] receives a Government grant for "the sole use of his invention of printing all sorts of papers and all sorts of figures and colours with several engines of brass."

In the reign of Queen Anne (1712) a duty of $1\frac{3}{4}$d. per square yard was imposed upon wall-papers, in addition to the duty on paper itself—an excessive tax which hindered the industry. At no period do they appear to have developed a style of their own, but imitated damasks, velvets, marble, and gilded leather or wainscot throughout the eighteenth century.

By 1753, Jackson, who had established at Battersea a factory for wall-papers, published a book of patterns in which he specially recommends the merits of papers of classic design printed in monochrome, while for clients of Gothic leanings he had paper painted in perspective to represent Gothic fretwork, with which Horace Walpole hung the hall of Strawberry Hill. Another room was hung with a blue and white paper in stripes adorned with festoons; a third, the little hall, was hung with paper to imitate Dutch tiles. To judge by Jackson's pattern-book, these were not of his make, his range of designs of birds, beasts, and animals being painted in outline and coloured in oils.

But there was one exception to this universal level of inferiority—the wall-papers of Chinese origin imported into England at the close of the seventeenth century, at a time when other Oriental goods, such as lacquer, porcelain and silks, reached our shores in considerable quantities.

Many English houses contained Chinese rooms, and Daniel Marot gives a design for a room decorated with framed Chinese pictures or paper hung in panels. Occasionally, Chinese paper filled the panel of the upper portion of the chimneypiece, and Richard Pococke mentions seeing at Longford a bedroom "furnished with chintz and Indian paper, . . . the chimney-boards through the house are made of Chinese pictures and show several of their customs."

The Palace of Wanstead, built by Sir Richard Child, possessed (according to Macky, who wrote about 1720) "a parlour finely adorned with China paper, the figures of men and women, birds and flowers the liveliest I ever saw come from that country." Cornbury, which Mrs Delany visited in 1746, had two rooms hung with "Indian paper" (Indian and Chinese being convertible terms for these Chinese papers); and in 1755 Mrs Montague, the blue-stocking, had in her London house "a closet lined with painted paper of Pekin, and furnished with the choicest moveables of China." The bedroom at Badminton is one of the most perfect survivals. The room is hung with one of these Chinese papers, of which a considerable number, dating

[1] Printed papers not imitative of textiles, in small squares, were in use earlier, and, though naturally few examples exist on walls, they are frequently to be met with pasted inside chests and drawers as early as the seventeenth century.

[2] November 1691. The earlier letters patent obtained by Lanyer in 1634 for a process which he describes as "affixing wool, silk and other material of divers colours upon cloth, silk, cotton, leather and other substances, with oil, size and other cements to make them useful for hangings," does not apply to *paper* hangings.

FIG. 239.—HAND-PAINTED WALL-PAPER, Chinese. Middle of XVIIIth century.

from the eighteenth century (if not earlier), have survived *in situ* and in good condition. A very fine paper still exists in a house at Wotton-under-Edge in Gloucestershire; while others are to be seen at Cobham, Ightham Mote, Ramsbury, Coker Court, Bowood, and Nostell. One type of design consists of a row of flowering trees interspersed with birds.

The fidelity of the representation of plants and birds is a noticeable feature of these papers, as the distinguished botanist, Sir Joseph Banks, observed in his Journal in 1770. "A man need go no further to study the Chinese," he wrote, "than the China paper, the better sorts of which represent their persons and such of their customs, dresses, etc., as I have seen, most strikingly like, though a little in the caricatura style. Indeed, some of the plants which are common to China and Java, as bamboo, are better figured there than in the best botanical authors that I have seen."

Besides these floral designs there is an interesting type representing scenes from Chinese life. Robert Fortune, the introducer of so many Chinese plants and shrubs into England, found time in his travels in China to observe at the house of a mandarin of Tsee-kee, "a nicely furnished room according to Chinese ideas, that is, its walls were hung with pictures of flowers, birds, and scenes of Chinese life. . . . I observed a series of pictures which told a long tale as distinctly as if it had been written in Roman characters. The actors were all on the boards, and one followed them readily from the commencement of the piece until the fall of the curtain."

One of the themes used in wall-paper decoration is the cultivation of tea, and a hanging with this subject, imported into America about 1750, is still in excellent condition. "The pleasures of the Chinese" are depicted at Ramsbury, and a paper at Coker Court is of the same character. The former contains groups of figures diversely engaged occupying the middle

distance, while a river, with boats, islands, and other features, flows over the whole scene. Farther back are villages, houses, gardens, with their denizens actively employed (Fig. 244). A paper representing the trades and occupations of China was put, about 1780, into the drawing-room at Brasted, in Kent, by George III.'s favourite, Dr Turton, and there is a tradition that the king received it as a present from the Chinese emperor. Such a tradition is attached to almost every Chinese paper in the country. As a matter of fact, sets of these papers became at the end of the seventeenth century a customary gift from ambassadors and merchants to their friends at home, and in the course of a few generations tradition generally interprets this into a gift from the Emperor of China. One of the most interesting rooms in Coutts's Bank in the Strand was that known as the Baroness's Room. Its Chinese wall-paper was brought to England by Lord Macartney (an old friend of Thomas Coutts, the famous banker), who, as British Envoy to China, distinguished himself by refusing to "kow-tow" at the audience which the emperor accorded him.

The excellent condition of many of these papers is partly owing to the fact that the old method of applying wall-papers is quite different to the present one. To-day wall-papers are pasted on to plastered walls, the plaster walls crack and, worse still, damp comes through, thus irretrievably ruining the paper. The old method was to fasten a wooden framework over the surface of the bare walls; this was fixed to wooden wedges driven into the brick or stone work, thus leaving an air space between. On these frames was stretched canvas, and on to this canvas the wall-papers were fixed. It is for this reason that in many cases it has been possible to remove them.

Again, during the early eighteenth century, wall-papers were often varnished, which greatly increased their durability, and a lining of thick rice-paper has been found in certain examples. Occasionally sets of eighteenth-century Chinese wall-papers are discovered in attics and lumber rooms, which have never been fixed on to walls, but are still in the neat boxes of Chinese manufacture in which they were sent to this country. These boxes generally contain twelve lengths. The explanation seems to be that the owners, having no immediate use for them, stored them away.

FIG. 240.—WALL-HANGING at No. 31, OLD BURLINGTON STREET, made with a canvas background. The design is stencilled in paint which whilst wet is powdered with flock, and the ground afterwards painted. *Circ.* 1690. Later this process was applied to a paper background of small squares.

FIG. 241.—PAPER WALL-HANGING (at HICKLETON HALL, DONCASTER) printed from wood blocks, the paper is first painted and the flock applied whilst wet. *Circ.* 1720.

FIG. 242. FIG. 243.

HAND-PAINTED WALL-PAPER, Chinese. Middle of XVIIIth century.

FIG. 244.—ROOM at RAMSBURY, hung with hand-painted Chinese wall-paper of the early XVIIIth century.

CHAPTER XII

CARPETS

THE modern meaning of carpets as a floor covering and only a floor covering was not well established until the middle of the eighteenth century. So late as 1741 a carpet is defined as "a sort of covering worked either with needle or a loom, to be spread on a table or trunk, an estrade, or even a passage or floor." In 1766 it is still described as "a covering for a table, passage-way, or floor."

This distinction between loom and needlework carpets is an important one, the former including woven carpets, Oriental and European; the latter the very early imitation of these known as Turkey work,[1] in which the wool was threaded by hand, knotted, and cut. Cross-stitch and even tent-stitch carpets are mentioned, though these are naturally far less suitable for use than the more durable methods of Turkey work. Lady Dorothy Nevill remembered one at Wolterton in Norfolk, "cross-stitch, worked all in one piece by my great-grandmother, Lady Walpole,"[2] and that needlework carpets were much valued by the families to whom they belonged.

Woven carpets required too much skill to have been, like Turkey work, a home industry, and were either imported or manufactured at centres such as Wilton, Kidderminster, and Axminster. Wilton was first in the field, and was granted a charter in 1701 to manufacture carpets on the same method as in France, the industry being carried on there by French emigrants, and the charter was confirmed or renewed in 1706 and 1725. It is to the ninth Earl of Pembroke that Wilton is indebted for the manufacture of a better kind of carpets, and he induced a number of skilled weavers to come over to England. Once firmly established, the English carpet manufacture did not suffer from lack of encouragement. Peter Parisot, a naturalised Frenchman, started a new factory at Fulham, and printed an interesting account of his venture. After describing the Chaillot (Savonnerie) manufacture, which "was almost altogether employed in making carpets and other furniture for the French King's Palaces," he tells the story of two Chaillot workmen who came to London in 1750, and, finding themselves in difficulties, applied to him. Parisot realised that it was necessary to procure as patron "some Person of Fashion who actuated by the Motive of Public-spiritedness, might be both able and willing to Sacrifice a Sum of Money." The Duke of Cumberland came forward with funds, and work was begun at Paddington. Other foreign workmen were attracted to the venture, and the manufacture was transferred to Fulham. As a result, strict watch was kept in France on the operators at the Gobelins and Savonnerie, since some of the most capable were dissatisfied and had determined to escape and accept the offers made by the English Government. As a final measure of precaution, all letters "de Padinkton ou Kensington, addressées à des

[1] Turkey work was in use in England early in the sixteenth century, as in 1549 board and foot carpets of Turkey work are described as "old and worn."—"An Inventory of the Goods, etc., in the Manor of Cheseworth, belonging to Lord Admiral Seymour, at the time of his attainder." *Sussex Archæological Collections*, Vol. XIII.

[2] Rachel Cavendish, who married the fourth Lord Walpole in 1748.

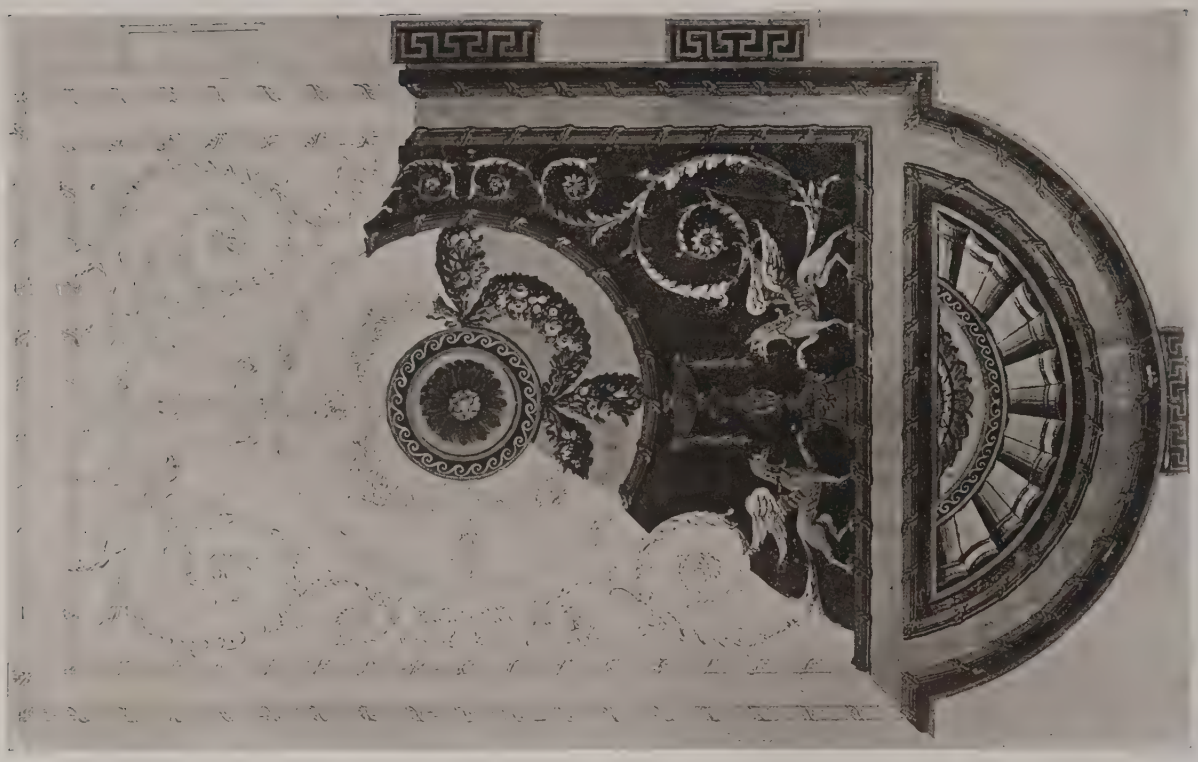

FIG. 245.—DESIGN FOR A CARPET for Baron Grant's house in SOHO SQUARE, by ROBERT ADAM. *Circ.* 1760.

FIG. 246.—DESIGN FOR A CARPET in the Soane Museum for Sir Nathaniel Curzon, Bart., by ROBERT ADAM. *Circ.* 1760.

ouvriers ou d'autres petits gens dans les quartier de Gobelins, ou de la Savonnerie," as well as all letters addressed to "M Parizot in Foullemme Manufactory à London," were intercepted.

Parisot seems to have been a person of resource, and proposed to educate his workmen in drawing and painting.[1] The first carpet was purchased by his royal patron and given to the Princess Dowager of Wales, and the Society for the Encouragement of Arts, Manufactures, and Commerce awarded a premium to Mr Moore for the best imitation of Turkey carpets which had been made there.

There were other centres of the industry. Pococke, passing near Kidderminster, notes (1751) that "that place is famous for carpets made without nap, like the Scotch, but now they make the same as at Wilton, and it is said they are attempting to weave 'em in one piece." Carpet works had been established at Axminster in 1755 by a Mr Whitty, and the "Annual Register" four years later records that "six carpets made by Mr Whitty of Axminster in Devonshire, all on the principle of Turkey Carpets, have been produced to the Society for the Encouragement of Arts, Manufactures, and Commerce, in consequence of the premiums proposed by the same Society for making such carpets, and proper judges being appointed to examine the same, gave it as their opinion that all the carpets produced were made in the manner of Turkey Carpets, but much superior to them in beauty and goodness." Mrs Lybbe Powys visited it in 1761, and found in the little town "nothing worth a stranger's notice, except the carpet manufactory to see; that is indeed well worth while; the weaving of it is extremely curious and gave us ladies the more pleasure I believe, as our sex are here admitted to be artists." Another centre of the manufacture was Moorfields, where Lady Mary Coke saw in 1768, "several different kinds, and all remarkably fine." . . . "There are other kinds like the persian and look quite as well."

It must not be thought that carpets at the middle of the eighteenth century were used in all the rooms, even in great houses. There is no carpet in the drawing-room of the Countess in Hogarth's "Marriage à la Mode," though a Turkey carpet appears in the second scene, and in a later picture, "The Lady's Last Stake." Monsieur Grosley, however, writing of his tour to London in 1765, tells us that "even in lodging-houses the middle of the stairs is often covered with carpeting to prevent them being soiled. All the apartments in the houses have mats or carpets." It is probable that the English carpets of 1750 were the most fashionable, from their harmony with contemporary decoration, but Oriental, *i.e.*, Turkish, Persian,[2] and Indian, carpets were also much in use. The Hispano-Moresque carpets were very little known, and the specimens which are known to exist of that period are very rare. In any case, European or Oriental floor coverings that have been in use in the eighteenth century are not of usual occurrence, owing to two centuries of wear.

It will be seen that the English manufactories reproduced both European and Oriental designs, and the former were considered more suitable for the Georgian houses. There was a tendency in France, which was followed here, of transferring the ceiling decoration to the floor, and architectural mouldings and details of plaster ornament appear both on the Savonnerie carpets and those produced in this country. Robert Adam was only following the established relation between the two in his designs, when the carpet exactly repeats the design of the ceiling. He insisted that carpets should be in union with the surrounding decoration, and his sketches show elaborate Etruscan ornament for the drawing-room at Osterley in that style, and others closely following his schemes for ceiling decoration.[3]

[1] "An account of the new manufactory of Tapestry after the manner of that at the Gobelins, and of Carpets after the manner of that at Chaillot. Now undertaken at Fulham by Mr Peter Parisot. 1753."

[2] Mrs Pendarves (afterwards Mrs Delany), writing in 1731 of a Mrs Clayton's apartments in Dublin, described a large room 28 × 20 ft., "entirely covered with the finest Persian carpet that ever was seen."

[3] In his design for the Tribune at Strawberry Hill, a large star in the centre of the carpet repeated the coloured glass roof overhead.

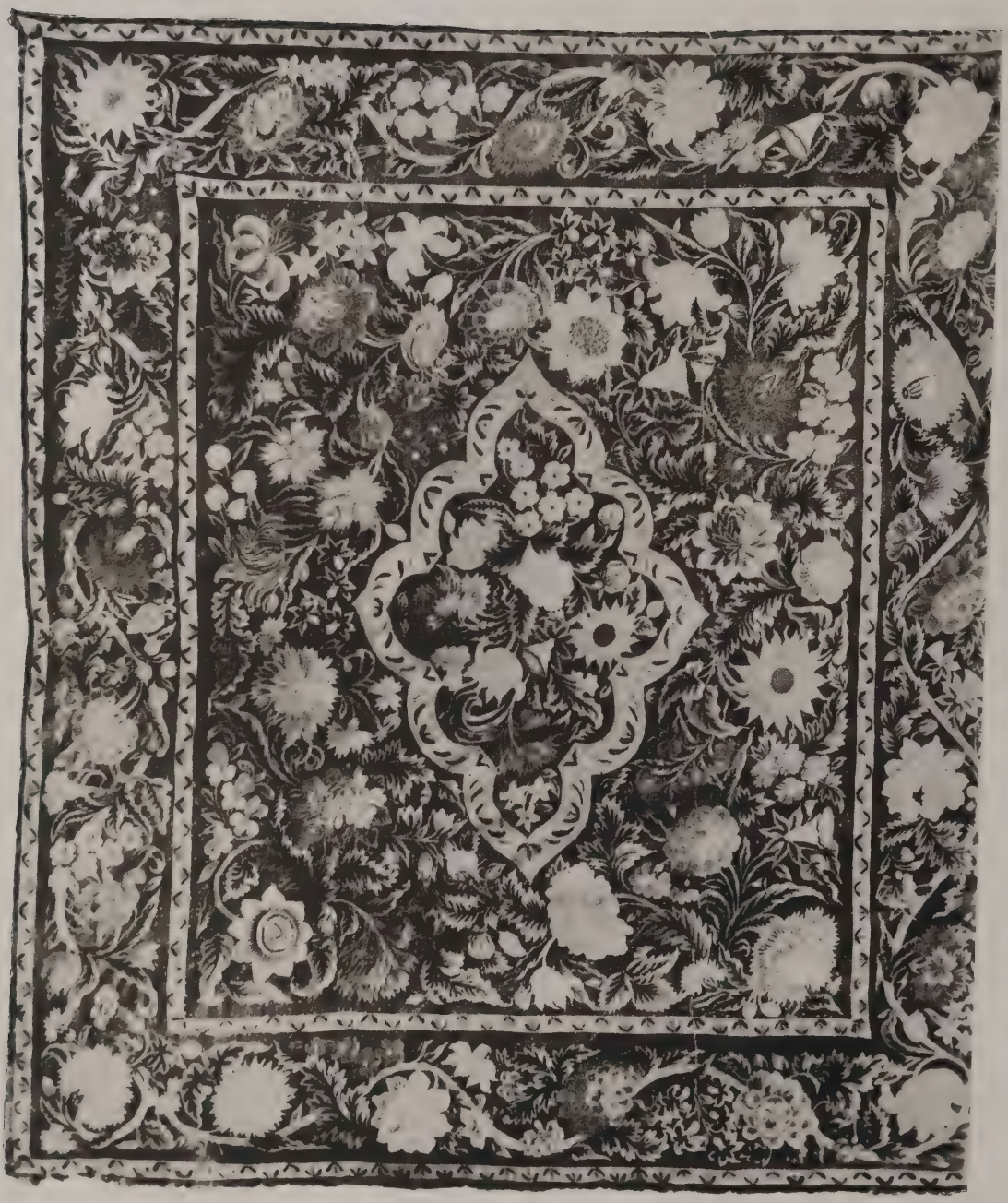

FIG. 247.—ENGLISH NEEDLEWORK CARPET. *Circ.* 1700.

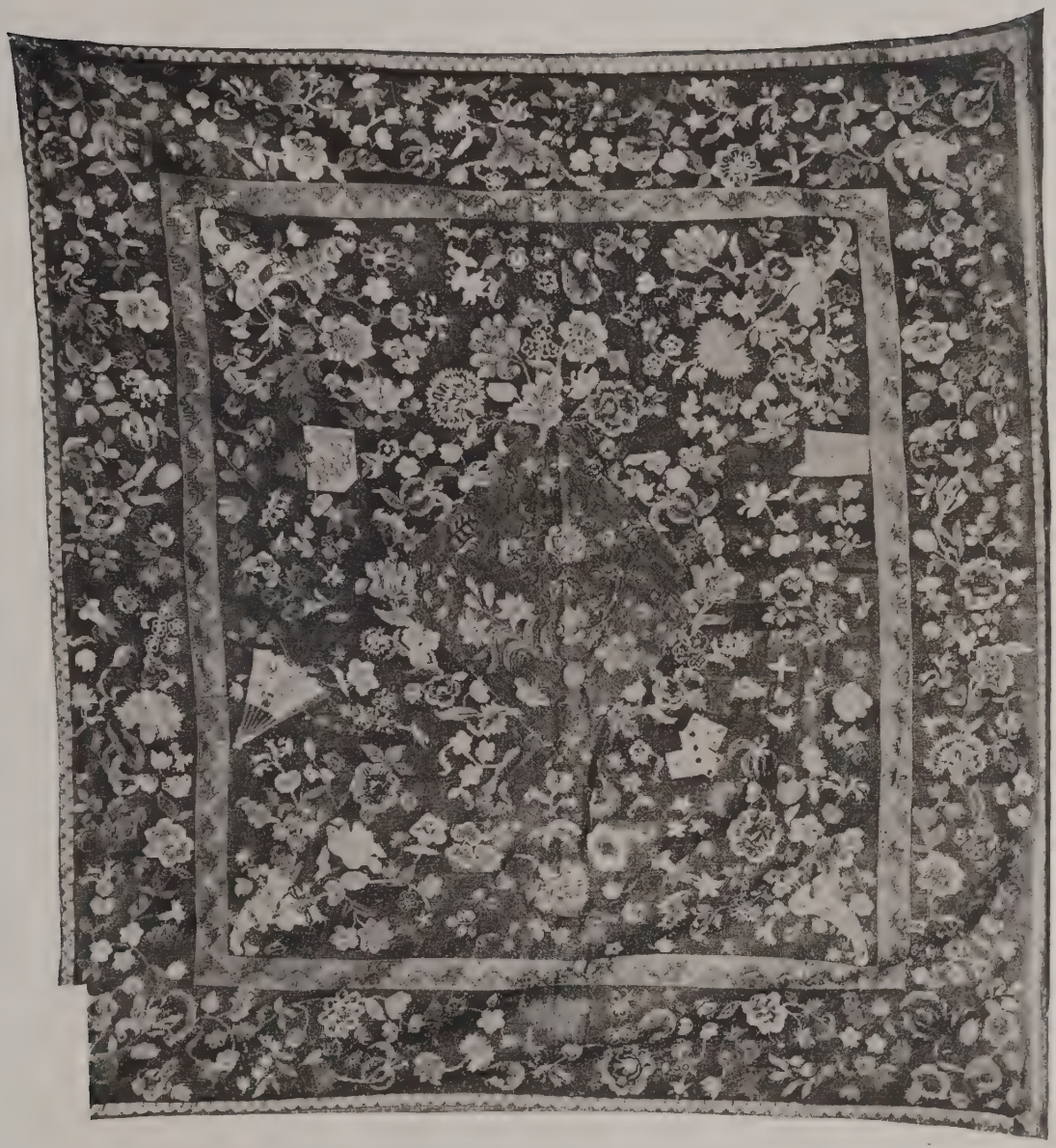

FIG. 248.—ENGLISH NEEDLEWORK CARPET. Dated 1752.

FIG. 249.—HAND-TUFTED CARPET OF ENGLISH MAKE, at DEVONSHIRE HOUSE. *Circ.* 1770.

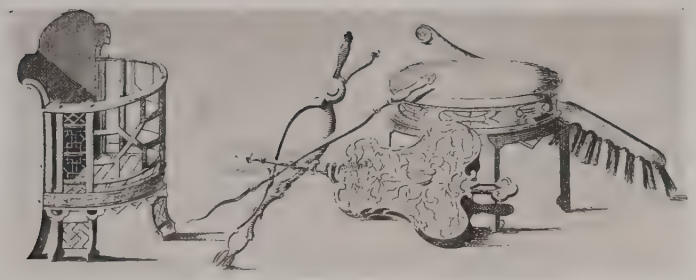

FIG. 250.—DESIGN FOR FIREPLACE ACCESSORIES from EDWARDS and DARLY'S "Chinese designs calculated to improve the present taste," 1754.

CHAPTER XIII

FIREPLACE ACCESSORIES: FIRE-BACKS, ANDIRONS, GRATES

THE history of fireplace accessories can be divided into the wood and the coal periods, the fire-back and andirons belonging to the wood, the grate to the coal period.

FIRE-BACKS

The early fire-backs of cast iron, decorated with movable stamps, were to a great extent superseded even before the Restoration by casts from a complete model, and after that period the latter type is the rule. The most familiar ornament is the royal arms; and the loyalty of the early reign of Charles II. found expression in a fire-back decorated with the Boscobel oak tree, bearing three crowns in its branches, with the legend "The Royal Oak" (see fig. 254).

On no other detail is the Dutch influence more paramount than the design of the fire-backs which began to be imported about this period. These were taller in proportion to their width than the English make, and in shape were a tall oblong with an arched head; while their ornamental motifs, a vase of flowers, or scenes of a Biblical or allegorical nature, were equally Dutch in treatment. Among favourite subjects may be mentioned the Nativity, the Woman of Samaria, Neptune, Charity, Hercules slaying the Hydra, Europa, the Seasons, and figures in a triumphal car. The relief is lower, as Mr Starkie Gardner has pointed out, than in the older examples, and they have rich floral borders. The Sussex iron-founders imported these for the purpose of reproduction in their foundries. These fire-backs remained in fashion until the advent of the basket grate and the general use of coal as fuel. Old specimens still continued to be used, however, in the hall fireplace, in which wood was burned long after other fireplaces were fed with coal.

ANDIRONS

With regard to andirons we may say with Shaw:[1] "Some of these of late date are splendid in material and elaborate in workmanship; what are anterior are more curious than beautiful"; and the English andirons of iron that survive are not as a rule remarkable in design, though they possess an archæological interest. Andirons may be conveniently classed according to their material, in an ascending scale of interest from iron to brass, bronze and silver. Richly ornamented or plain, fire-dogs were all designed on the same lines; an upright standard, generally two-legged, was affixed to a long horizontal bar which supported the

[1] "Specimens of Ancient Furniture."

logs upon the hearth, and was always left plain, no matter how decorated were the uprights. It is in the ornament of the uprights that the national characteristics are expressed, for the simple arrangement of horizontal and vertical bars was common to England, France, Italy, and Flanders. The arms or initials of their owner occupy the shield which appears frequently on the standard, and the standard is occasionally terminated by a human head or torso.

Iron andirons were supplied as long as wood was burnt, and as late as 1732 we see by an entry in the Stapley "Diary"[1] that a pair of andirons were made for the hall at Hickstead, in Sussex, on which were cast the Stapley coat of arms, with the initials A.S. over it and the date below.

Of andirons other than cast iron there is a considerable variety. In the middle of the seventeenth century and later the iron standards were frequently surmounted by brass knobs, or fronted with pierced brass and discs of the same material as in the examples in the Drawing-Room at Haddon Hall and the Hall at Lyme. Their date is not certain, but "andirons with double brasses" occur in an inventory taken in 1659 of the goods at Hampton Court.

FIG. 251.—SILVER-GILT FIRE DOG, one of a pair (the originals at WINDSOR CASTLE, dated 1696).

The few examples of English enamel as applied to fire-dogs are extremely interesting. One type consists of two discs arranged one above the other on the iron upright, such as the pair from Drayton, and the pair of dismounted discs in the possession of the Duke of Rutland (which once formed part of similar andirons). There are specimens which certainly point definitely to the period of the Restoration, such as the pair of andirons of acorn-shaped outline in the Victoria and Albert Museum. In the illustrated pair (Fig. 266), in the possession of Lord Cowley, the design of the ornamental upright consists of the royal arms of the Stuarts, supported by Atlantes separated by a conventional floral ornament issuing from a vase. The figures rest upon convex discs, on which is floral ornament in enamel. The Drayton set is especially interesting as showing both the andirons and "creepers," which were placed on the hearth between the andirons, and were defined as a "smaller sort, with short necks or none at all." In a pamphlet of 1642,[2] bishops are compared to the "andirons of state, standing in a chimney but for show; but if a heavy block or red billets are brought to the fire there are poor little creepers or cobirons underneath that must bear all the weight"; and these latter are then compared to the inferior clergy.

[1] Jan. 28, 1733.—"Received from the furnace at Buxted the new Brand-dogs for the Hall at Hickstead, which my father, Mr Anthony Stapley, had ordered some time before his death on which were cast the Stapley coat of arms with his initials A.S. over it, and the date 1732 below. For the casting of these I paid £2 4 8."

[2] "Threefold Discourse between Three Neighbours."

Silver, brass and bronze were used in Italy for andirons. Famous artists gave their attention to their design, and Vasari speaks of andirons made with *meraviglioso magisterio* for the captains of the Arte della Seta. The manufacture of bronze examples does not seem to have been introduced in England, and those that find their place in English houses are of Italian manufacture, such as the magnificent pair in King William's presence chamber at Hampton Court, representing Mars and Hercules, or a pair in the saloon at Kimbolton, no doubt brought back to England by Charles, Earl of Manchester, who was twice sent on a mission to Venice and who largely rebuilt and refurnished his home in the first years of the eighteenth century.

South Kensington possesses a very fine pair of bronze andirons, surmounted by figures of Venus and Jupiter, with the inscription, "Josepho di Levi in Verona me fece." These are of the second half of the sixteenth century. Another pair of Italian provenance here are from the Soulages collection, and with their figures of Venus and Adonis date from the first half of that century. A third pair in the same collection are surmounted by figures of Mars and Minerva in armour, while the rest of the ornament is of rich and riotous Renaissance character,[1] with small satyrs, masks and rams' heads gracefully combined.

In France, the use of silver for andirons was blamed by Mercier in his "Tableau de Paris," who writes that "le luxe de chenets, si usité à Paris, est un luxe bête, irréfléchi, indigne d'un être pensant," but the use of the precious metal for them was forbidden by Louis XIV., and we have very few examples of the silver age in France remaining. Several silver dogs survive to-day to show the triumphs of what has been called the "silver age" in England. During the last thirty years of the seventeenth century, tables and stands, andirons and sconces, and mirrors were fashioned in silver. In the royal collection at Windsor are a pair of silver-gilt fire-dogs. Each of the originals stands on a modern quadrangular base which is not included in the illustration; but the portion shown is a complete fire-dog of the reign of Charles II. (about 1670). On one side is the King's monogram, on the other the arms of the Prince Regent, afterwards George IV.—an unfortunate later addition. The base, which rests on paw feet, is of scroll shape, and is ornamented by winged terminal dragons ending in acanthus and surmounted by an urn with a flammate top. Lord Sackville is the owner of two remarkable pairs, the earlier, in the Cartoon Gallery, Knole, dating from about 1670. They are of repoussé silver, with applied ornament of cast silver, both chased. The scroll-shaped stands, which end in lions' paws, are surmounted by figures of boys (one holding a bellows, the other a fire shovel) standing on a vase. Very similar in style are the small silver-gilt pair at Windsor, with their lively figures of boys with baskets of fruit on their heads. A cartouche in the centre of the scroll-shaped stand bears the crowned cipher of William III., and their date is 1696. The second pair at Knole are about ten years later in date than those in the Cartoon Gallery; they are not hall-marked, and on the base, of which the feet are formed by dolphins' heads, the ornament of festoons is repoussé and chased. The urn that surmounts the base has a flammate top.

Other examples are preserved at Hatfield, at Kimbolton, Belvoir, and Welbeck, the latter hall-marked 1704-5. This pair is much less elaborately ornamented than the silver andirons of the late years of the seventeenth century. The design is of a vase, surmounted by flowers, and resting upon two large scrolls supported on moulded feet. A head with drapery in a large shell between these scrolls is the only ornament of these plainly designed andirons.

Others have perished or been converted, like the silver andirons which were in existence at Windsor as late as 1819 (where they appear in a drawing of the ballroom in Pyne's "Royal Residences"), but which were converted into candelabra and gilded in William IV.'s reign.

[1] Second half of sixteenth century.

The fire-dog lost its importance and use after the first years of the eighteenth century, owing to the substitution of sea coal for wood as fuel. By the reign of Anne rooms were principally heated by coal, which rendered andirons unnecessary. Ashton illustrates a fireplace from an ironmonger's handbill of the date, showing a grate with bars and fire-back, tongs and shovel, and andirons, the latter no longer useful and a mere survival. Naturally they were no longer made in expensive materials, and those of iron were small, plain and entirely uninteresting in design; and the manufacture of these diminished towards the middle of the eighteenth century.

GRATES

It is to the coal period—roughly speaking, the eighteenth century—that the grate as we know it is confined. In a description of England in 1584, it is said that sea coal "beginneth to grow from the forge into the kitchen and the hall of most towns that lie about the coast," but inland towns were not so well provided with this fuel, and till the reign of Queen Anne wood as a fuel still predominated, as we see by the attention still paid to the design and material of andirons. Before the eighteenth century, however, fire-pans were used to keep the logs of wood together, and at Ham House there are some very beautiful silver-mounted iron fire-pans dating from the reign of Charles II., with silver borders and feet, and little silver figures. In an inventory of two country houses belonging to a Director of the South Sea Company, made in 1720, both the grate and the open hearth are found—some rooms containing fire-dogs, shovels, and tongs; others a grate, shovel, tongs, and poker, but no fire-dogs. "It is the dogs which were essential to the open hearth in order to keep the logs of wood in position; and it is the poker which was essential to the grate in order to break the coal."[1] Basket grates were known as dog grates from having at the sides supports imitating the "dogs" or andirons used in wood fires.

FIG. 252.—DESIGN FOR "STOVE GRATE," from the third edition of CHIPPENDALE'S "Gentleman and Cabinet Maker's Director" (1762).

Naturally, original examples of this early date are rare, but one from Blenheim shows the pattern that was to prevail, with variations in detail, to the close of that century. It has a cast-iron back plate, and sides to which the bars are attached, and is supported in front by uprights in form of columns. It has a plain shaped apron beneath the bars. Later in the century a pierced and engraved brass fret was used for the apron, and the uprights and standards were of brass or polished steel. These grates were placed in the open recesses of the fireplaces originally intended for wood fires. The bars are arranged horizontally, and the upper bar sometimes has spikes to prevent the logs of wood, burnt with the coal, from falling off.

The wide flues of the open fireplaces did not draw the smoke from the small coal fires, and the next step was to increase the up-draught by closing up the unnecessarily large opening. When this step was taken is uncertain, but the pattern-book of Chippendale illustrates only the portable unenclosed fire-basket, in which the only deviation from the early eighteenth-century pattern is the character of the ornament, whether French, Chinese,

[1] Gotch, "Growth of the English House."

or even Gothic; and a preference for curved bars and curved supports. Ince and Mayhew, however, give designs for "Venetian or Philadelphia stoves," enclosed grates which are "very useful in preventing Smoak," and the enclosed grate was therefore to be obtained in 1762-63, the date when their "Household Furniture" was published, and when Robert Adam began to turn his attention to this as well as to all other details of the furniture of houses.

FIG. 253.—DESIGN FOR A GRATE OF CHASED STEEL, by ROBERT ADAM. *Circ.* 1775.

Robert Adam, however, continued to design basket grates for the more important rooms, differing from preceding types by the lightening of the bars and the addition of his characteristic ornament. No doubt he realised that the heavier patterns previously used would spoil the effect of his light and graceful chimneypieces. The fronts are generally of bright steel, with sometimes parts of brass, and the ornament was either fretted or etched. The price of such very elaborate steel-work, which was a speciality of English manufacture at this time, must have been very high. The grate of polished steel in the drawing-room at Heythrop is mentioned as costing £95;[1] that in the drawing-room at Fawley Court, 100 guineas.[2] There are very elaborate designs of Adam's in the Soane Museum, for grates for Robert Child (1773), the Earl of Coventry, Sir Abraham Hume, Sir Watkin Wynn and others, which all show a shaped and ornamented back plate, somewhat delicate bars (often baluster-shaped), and four front supports, giving the grate greater width than in the earlier type. The front supports are often term-shaped, but the very imposing grate designed for Robert Child has supports of winged sphinxes.

The enclosed grates of this period are either of the hob-grate pattern, or framed at the sides and top as in the illustration of the chimneypiece in the dining-room at Drayton and the chimneypiece in the state bedroom at Kedleston, the frame receiving ornament of bosses and etching in character with the grate. Many of these hob-grates remain in bedrooms and are of cast, with bars of wrought iron,[3] and an immense number were made by the Carron foundry which was established in 1759.

[1] 1778.
[2] "A sweet chimney-piece, a grate of Tutenar's cost 100 guineas." 1771.—"Passages from the Diary of Mrs Lybbe Powys."
[3] A. L. Shuffrey, "The English Fireplace."

FIG. 254.—CAST-IRON FIRE-BACK with the Royal oak and cipher. *Circ.* 1660.

FIG. 255.—CAST-IRON FIRE-BACK with the Royal Arms. *Circ.* 1670.

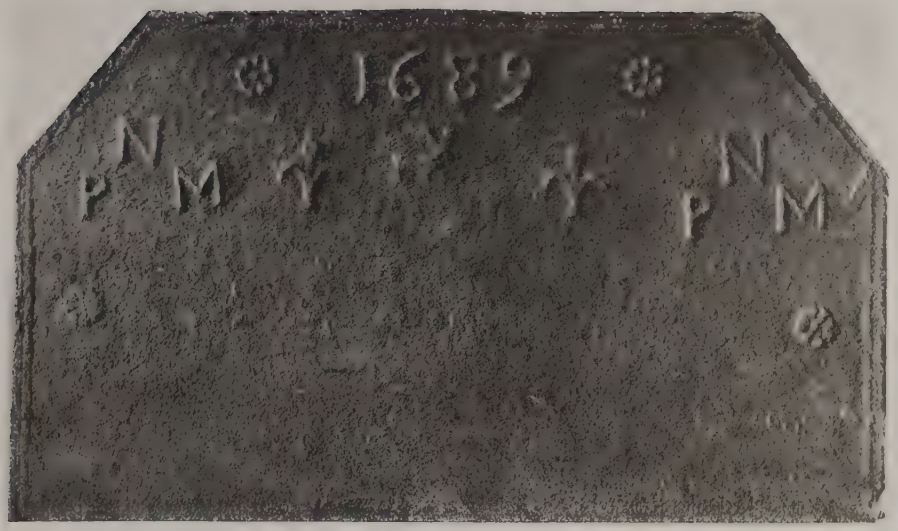

FIG. 256.—CAST-IRON FIRE-BACK with initials and date, examples of which ornament are frequently met with.

FIG. 257.

FIG. 258.

CAST-IRON FIRE-BACKS: Fig. 257 illustrating "Asia," Fig. 258 "Peace," and dated 1679. Fire-backs illustrating allegorical subjects were frequently used both in this country and in Holland at the end of the XVIIth and beginning of the XVIIIth century.

Fig. 259.—FIRE-PAN, BRUSH, AND BELLOWS of repoussé silver, the former bearing the coronet and interlaced monogram of John, Duke of Lauderdale, also silver fire-irons. *Circ.* 1680.

Fig. 260.—IRON FIRE-PAN with open-work sides of repoussé silver, and silver feet and knobs, from the Miniature Room, Ham House. *Circ.* 1680.

FIG. 261.—DETAIL OF FENDER of hammered and pierced brass in the Miniature Room at HAM HOUSE. *Circ.* 1680.

FIG. 262.—BRONZE FIRE-DOGS (or Andirons) chased and ornamented with English enamel, the shape representing an acorn. *Circ.* 1665.

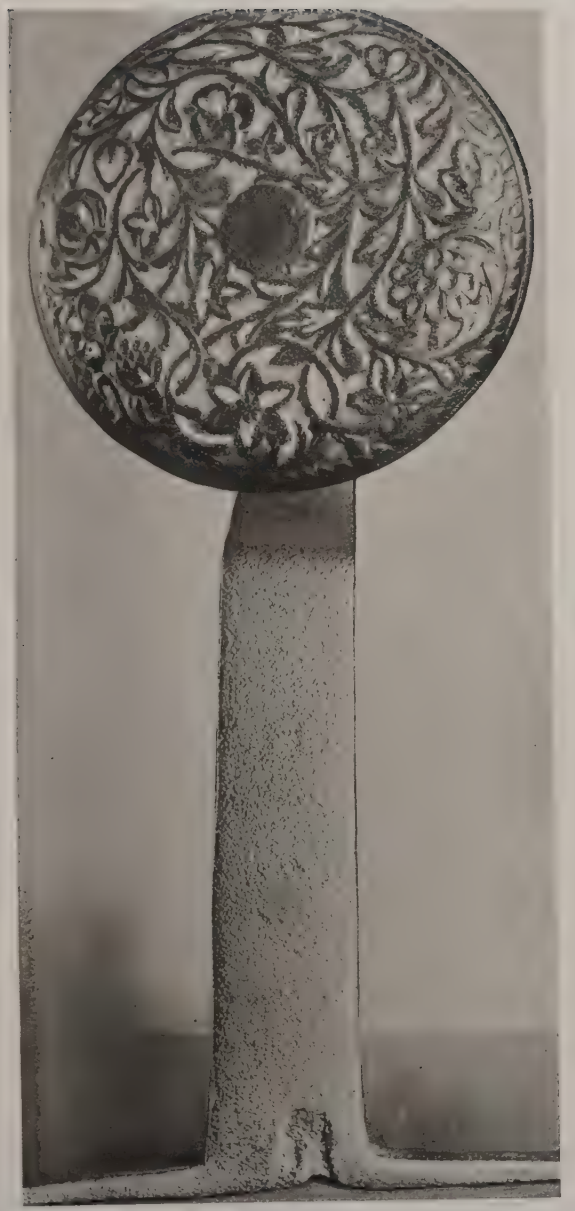

FIG. 263.—SMALL FIRE-DOG (or creeper) at DRAYTON HOUSE, the disc of English enamel. *Circ.* 1670.

FIG. 264.—FIRE-DOG (at LYME PARK) with ornament of pierced and engraved brass. *Circ.* 1670.

FIG. 265.—FIRE-DOG (at HADDON HALL) with ornament of pierced brass. *Circ.* 1670.

FIG. 266.—CHASED BRASS FIRE-DOG (one of a pair) ornamented with English enamel, the design representing the Royal Stuart Arms supported by Atlantes. *Circ.* 1665.

The property of Earl Cowley.

Fig. 267.

Fig. 268.

BRONZE FIRE-DOGS, Italian, in King William's Presence Chamber at Hampton Court Palace. *Circ.* 1690.

Fig. 269.

Fig. 270.

BRONZE FIRE-DOGS, Italian. *Circ.* 1690.

FIG. 271.—FIRE-DOG OF CAST BRASS finely chased, the original at MERCERS' HALL. *Circ.* 1690.

FIG. 272.—SILVER FIRE-DOG, bearing the cipher of King Charles II. The original at WINDSOR CASTLE. *Circ.* 1675.

FIG. 273.—SILVER FIRE-DOG. *Circ.* 1680.

Fig. 274.—BRASS FIRE-DOG. *Circ.* 1710.

Fig. 275.—SILVER FIRE-DOG, one of a pair at Kimbolton Castle. *Circ.* 1690.

Fig. 276.—BRASS FIRE-DOG. *Circ.* 1710.

FIG. 277.—WROUGHT-IRON GRID GRATE to burn wood. *Circ.* 1700.

FIG. 278.—STEEL BASKET GRATE with pierced and engraved apron. *Circ.* 1720.

FIG. 279.—STEEL BASKET GRATE with pierced and engraved apron. *Circ.* 1720.

FIG. 280.—STEEL BASKET GRATE with pierced apron. *Circ.* 1740.

Fig. 281.—ENCLOSED GRATE of burnished steel. *Circ.* 1765.

Fig. 282.—FIREPLACE OPENING of japanned iron ornamented with Chinese decoration. *Circ.* 1760.

Fig. 283.—BURNISHED STEEL BASKET GRATE AND FENDER at Drayton. *Circ.* 1770.

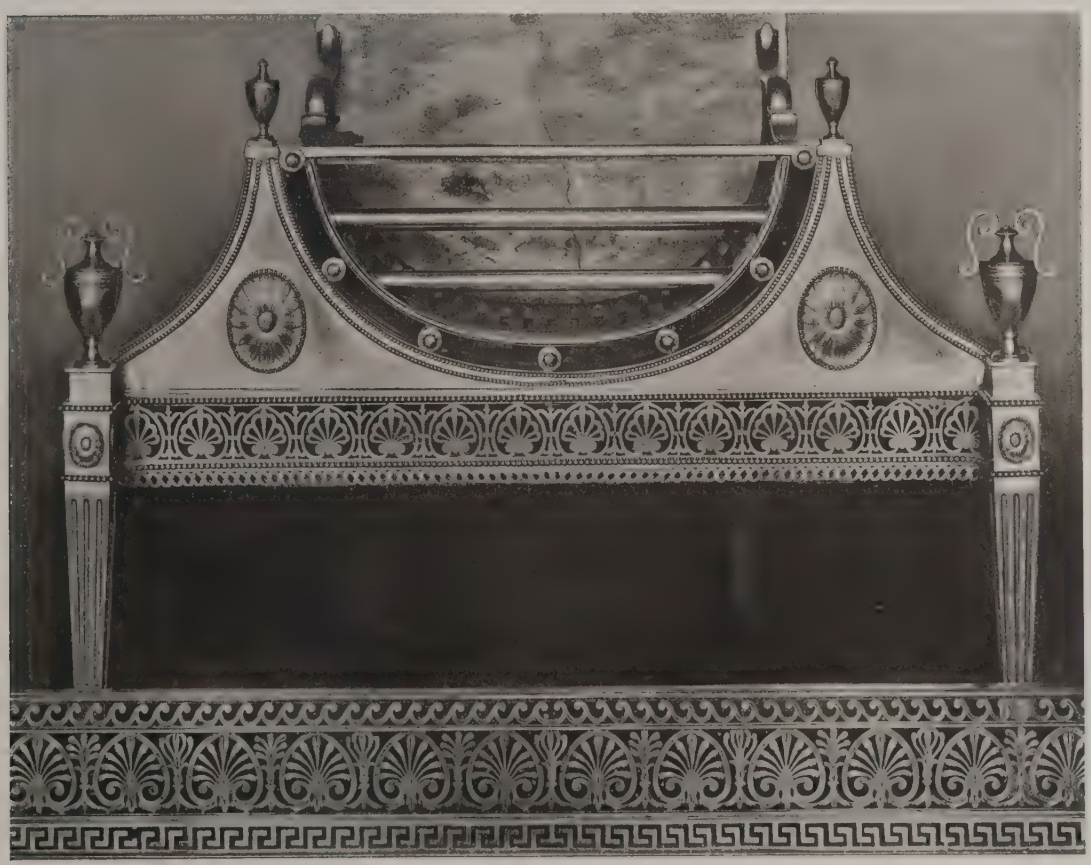

Fig. 284.—BURNISHED STEEL BASKET GRATE with fender at Kedleston, designed by Robert Adam. *Circ.* 1770.

CHAPTER XIV

DOOR FURNITURE

DURING the late seventeenth century door furniture received a great impetus, no doubt from the immigration of foreign craftsmen such as Tijou, and the dominant French influence under William III. In France the art of the locksmith had been especially esteemed and encouraged. "For several centuries admission to the Guild of Locksmiths could only be obtained by the production of a *pièce de Maîtrise* or *chef d'œuvre*, which took the form of a lock or key upon which one or two years' labour might be expended," and the door fittings of the Galerie d'Apollon were not considered beneath the notice of Le Brun. To this foreign stimulus was due "the late reformation and improvement" that Evelyn speaks of in our locksmiths' work . . . who can "produce Works as curious for the filing, and admirable for their Dexterity in Contriving as any we meet with abroad; and in particular to our Smiths and Joyners they Excell all other nations whatever."

Before 1660 stock locks were a luxury. They were kept "in the closet," according to the Claydon inventory, and in 1680, when the same London house was to let, it is mentioned that, as the doors were so injured by the putting off and on of locks, they might as well be left on permanently.

A fine lock was noticed by Evelyn at Broad Hinton as early as 1654, as an exception "for its filing and rare contrivances a masterpiece, yet made by a country blacksmith," while not many years after there was nothing more frequent, he writes, than "all sorts of iron-work more exquisitely wrought and polished than in any part of Europe, so as a door lock of a tolerable price was esteem'd a curiositie even among foraine princes." Under William III. the escutcheons and key-plates of furniture and door fittings began to be treated with even greater elaboration and fancy. King William seems to have taken a special interest in door locks, for at Knole there is a set known to have been presented by him to the Earl of Dorset, and similar locks are found at de Voorst in Holland, which he built for the first Lord Albemarle, and at Zuylestein. Talman probably reflected the taste of his royal master, as we find him (in 1699) showing his anxiety that the locks of the state apartments at Hampton Court "might answer ye rest of ye finishing"; and the locks in this room are quite equal in perfection of finish and in the design of the brass-work to those of his *protégé*, Josiah Key, at Hampton Court. His letter compares the rival merits of Key, "the most ingenious man in Europe," and "Greenaway, his Ma^ts^ Locksmith by Warrant," who is "a very dull Smith not brought up to that trade, but of late yeares has taken it up." . . . "There is as much difference between the two men in their Art, as between Vulcan and Venus." Talman was successful in recommending his *protégé*, "the most ingenious man in Europe," for in 1699, Josiah Key, smith, was entered as debtor for work done at Hampton Court to the amount of £800.[1] And Key does not stand alone. There is in the Victoria and Albert Museum a fine iron lock of steel in a brass case, pierced and engraved with floral sprays, the border filled in with leaf ornament, the knobs ribbed, which is signed "Johannes Wilkes de

[1] Law's "Hampton Court."

Birmingham fecit," and exactly similar locks, also signed by Wilkes, are at Arbury, in Warwickshire, while the example from Dyrham[1] is of the same high quality.

Box locks of the early eighteenth century are simpler and without the chasing which renders the illustrated examples so attractive. A drop handle often took the place of the knob. To this simple utilitarian pattern Robert Adam introduced a complete change. At this time for the box lock was substituted the mortise lock, and Adam's designs and doors show a handle plate on which the door knob is united to the keyhole by a scroll design in brass, evidently influenced by French designs for handle plates such as those published by Lalonde, a designer of the Louis XVI. period.

[1] A memorandum dated 1694, on the back of the bill head of Henry Walton, "at the Sign of Brass Lock & Key, Newport St.," preserved at Dyrham, shows the source of the fine brass locks in the Balcony Room in that house.

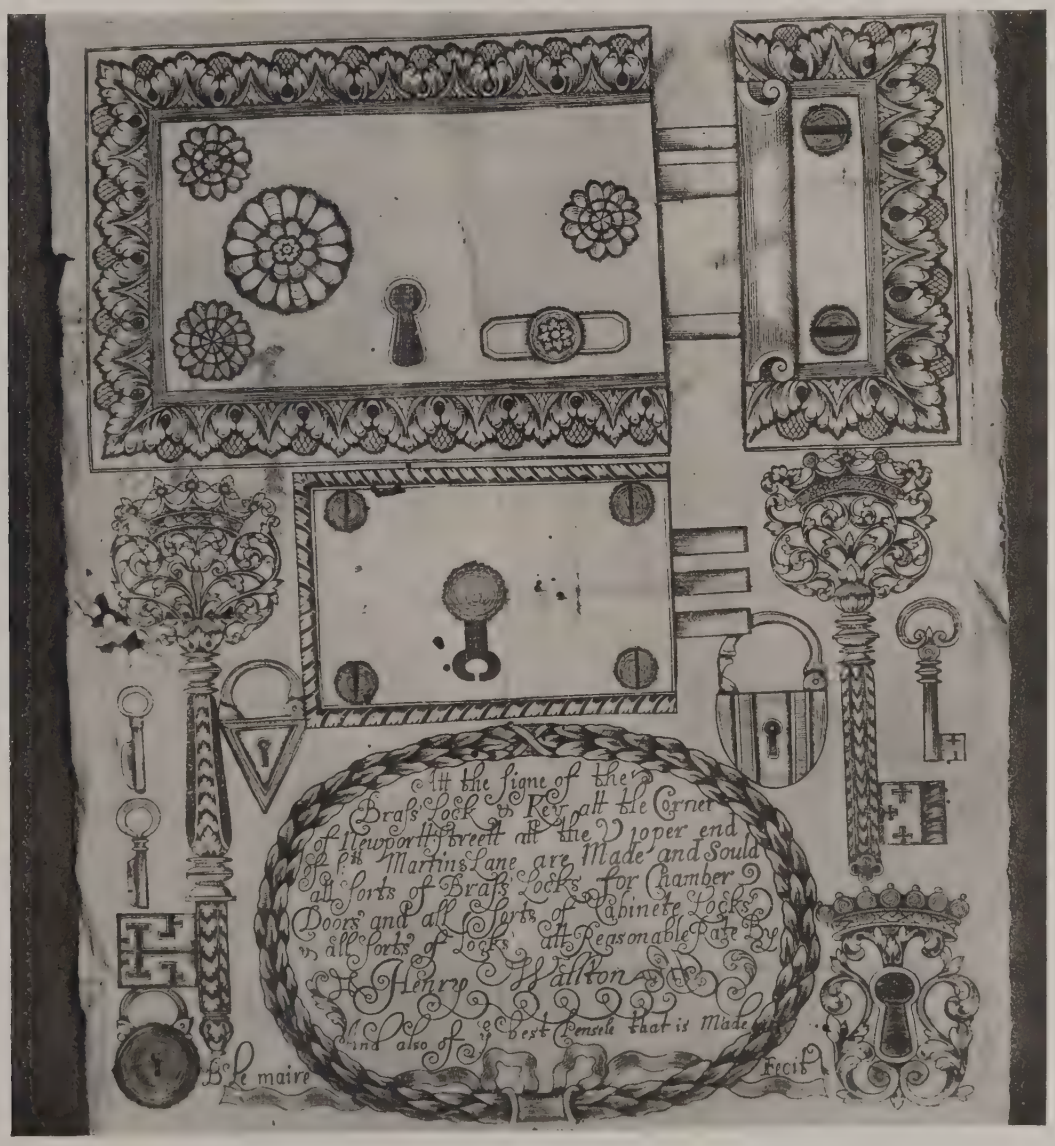
At the Signe of the
Brass Lock & Key all the Corner
of Newport Street all the Upper end
of St Martins Lane are Made and Sould
all Sorts of Brass Locks for Chamber
Doors and all Sorts of Cabinett Locks
& all Sorts of Locks att Reasonable Rate
Henry Walton
Le maire Fecit

FIG. 285.—BILL HEAD (preserved at DYRHAM) of HENRY WALTON, locksmith, St Martin's Lane, London. *Circ.* 1694.

Fig. 286.—STEEL LOCK in case of pierced and engraved brass, back view, signed "Walter Bickford." *Circ.* 1690.

Fig. 287. Fig. 288. Fig. 289. Fig. 290.

STEEL KEYS, English, late XVIIth and early XVIIIth century.

Fig. 291.—RIM LOCK OF STEEL, in brass case, pierced and engraved, signed "Johannes Wilkes de Birmingham fecit." *Circ.* 1690.

Figs. 292 and 293.—STEEL RIM LOCK AND BOLT, in pierced engraved brass case, in the Balcony Room at Dyrham. *Circ.* 1695.

Fig. 294.—BRASS DOOR LOCK, chased and with pierced applied work, bearing the monogram of William and Mary. The knobs in form of a crown. *Circ.* 1690.

Fig. 295.—RIM LOCK, with applied steel ornament, engraved "Philip Harris, Londoni, fecit." *Circ.* 1700.

Fig. 296.—DOOR HINGE OF STEEL, with pierced ornamented brass-work. *Circ.* 1680.

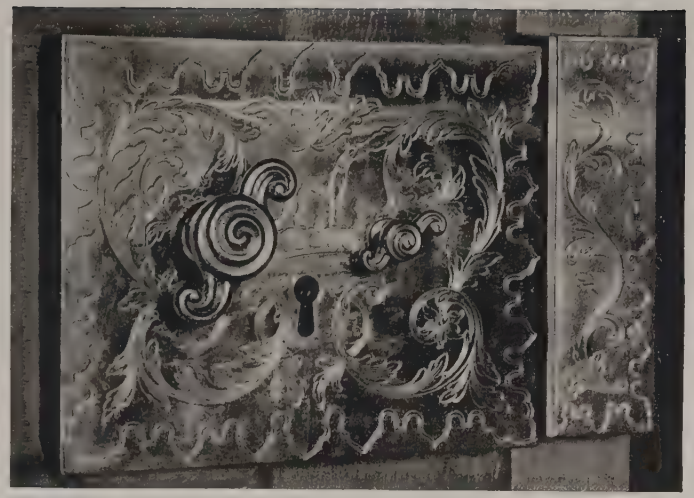

FIG. 297.—RIM LOCK in engraved brass case at BELTON. *Circ.* 1690.

FIG. 298.—RIM LOCK in engraved brass case. *Circ.* 1710.

FIG. 299.—RIM LOCK in brass case, with applied and chased ornaments (the handle is missing). *Circ.* 1710.

FIG. 300.—LOCK at KEW PALACE in silver case, engraved with initials of Frederick, Prince of Wales. *Circ.* 1740.

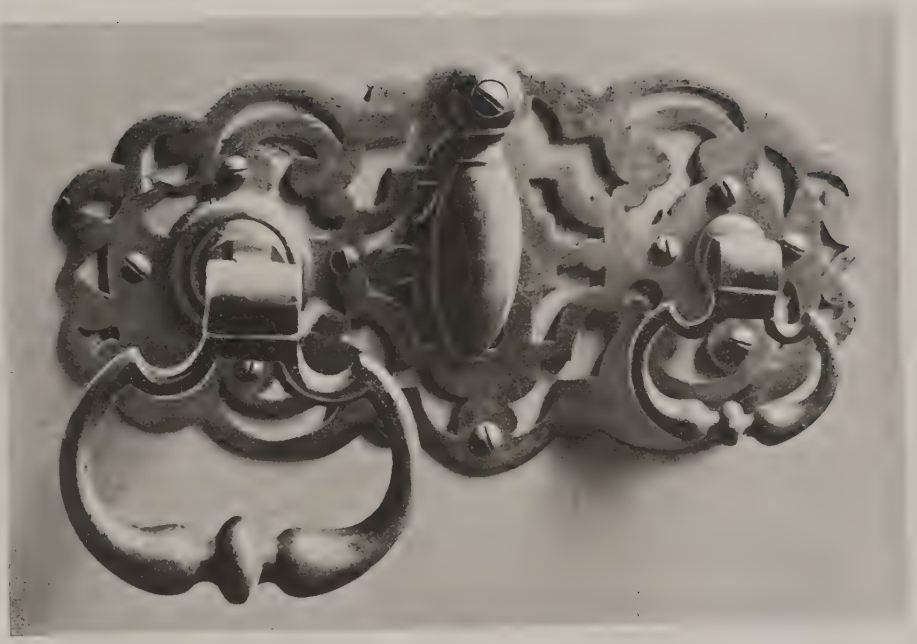

Fig. 301.—DOOR PLATE OF PIERCED BRASS, with drop handle. *Circ.* 1730.

Fig. 302.—BRASS DOOR PLATE at Holkham, with drop handle. *Circ.* 1745.

Fig. 303.—BRASS DOOR PLATE at Kedleston, designed by Robert Adam. *Circ.* 1765.

CHAPTER XV

THE LIGHTING OF ROOMS

THE lighting of rooms by means of candles—for the history of the lamp differs in many important respects from that of the candlestick or candelabra—is very little studied by the authorities on furniture. Leaving on one side the candlestick—generally portable—we get arrangements of candles suspended from the ceiling in chandeliers, or affixed to the wall in wall-lights or sconces. References to either form of lighting are rare in inventories in England until the middle of the seventeenth century, when the decorative possibilities of the "light-holder" seem to have been realised; though on the Continent the chandelier was an accepted detail in every rich man's house, and Venice led the way with her glass lustres in the sixteenth century. The word "chandelier" (in our sense) is of late introduction in England. In the seventeenth century, or even later, "hanging branch" was the usual term, while "lustre"[1] was used in the eighteenth century. About 1736 the word chandelier for lustres was a new and fashionable one. A writer of that date speaks of "branches, or chandeliers (as we now modishly call them),"[2] and as late as 1745, in the municipal records of Liverpool[3] are entered "Two

[1] 1716. Lady Mary Wortley Montague writes to the Countess of Mar, 8th September, "in almost every room large lustres of rock crystal."

[2] "Lamps, branches, or chandeliers (as we now modishly call them)."—Stukeley, "Palæogr. Sacra."

[3] Picton's "Municipal Records" (1886, II. 167).

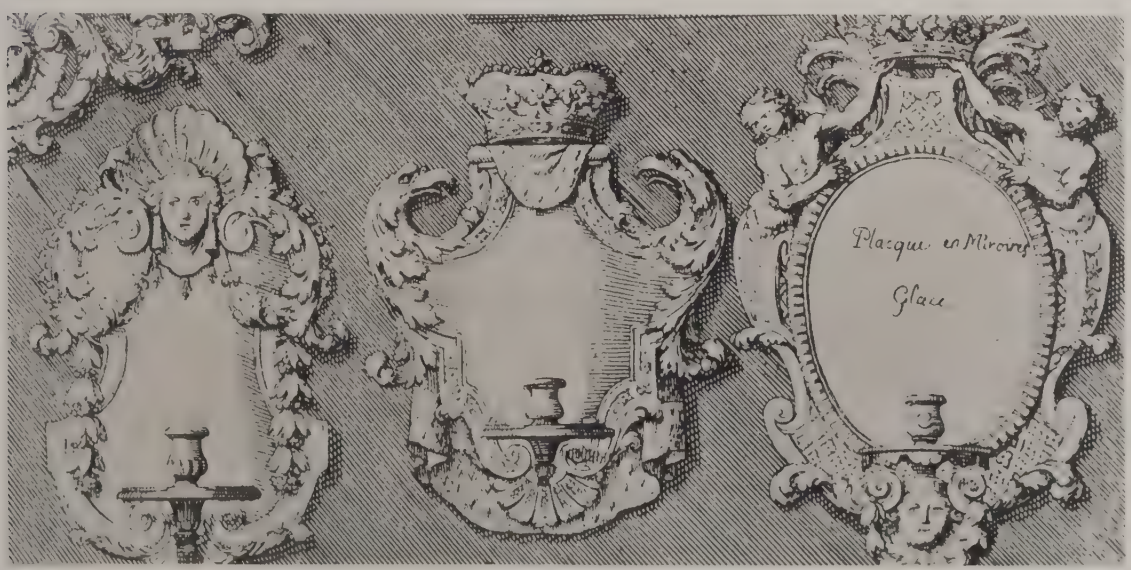

FIG. 304.—THREE DESIGNS FOR SCONCES, by DANIEL MAROT, the right-hand one being intended to receive a back plate of looking-glass. These sconces were produced both in carved and gilt wood, also in silver, brass, and gilt lead. *Circ.* 1690.

FIG. 305.—DESIGNS OF CHANDELIERS, by DANIEL MAROT. *Circ.* 1690.

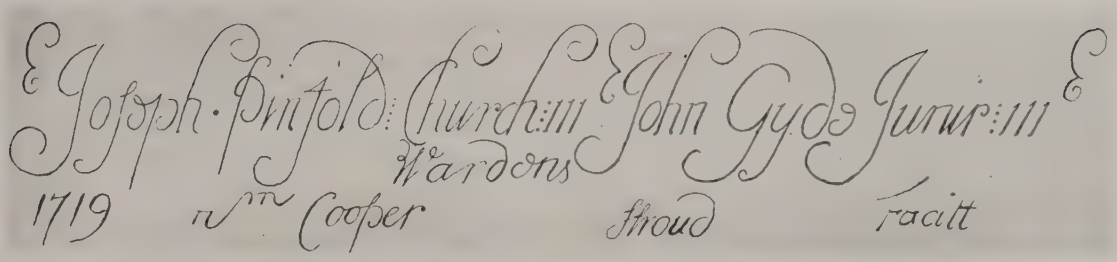

FIG. 306.—INSCRIPTION ON A BRASS CHANDELIER formerly in a church in Gloucester.

brass branches or chandeliers . . . for St George's Church," as if the term were still unfamiliar.

Chandeliers of brass were made at Dinant, where brass-work flourished since the fourteenth century and was famous throughout Europe under the name of *Dinanderie*. These were brought to a great degree of perfection in Holland during the very prosperous period between 1645 and 1670. They were universal there, not only in public buildings but in all private houses, and very often had plates or shields affixed to the top with the arms of the owner or donor. They have round balls on the stem and **S**-shaped branches arranged in single row or in double or triple tiers. In Holland they were in use early in the seventeenth century,[1] whereas in England they seem to have been introduced at the Restoration, with so much of the art of that country. John Evelyn certainly seems to associate this brass type only with the lighting of churches, as he remarks on a lamp of brass at the Hague,[2] "with eight socketts from the middle stem, like those we use in churches, having . . . tapers in them." In the same year he sees, in a church at Haarlem, "the goodliest branches of

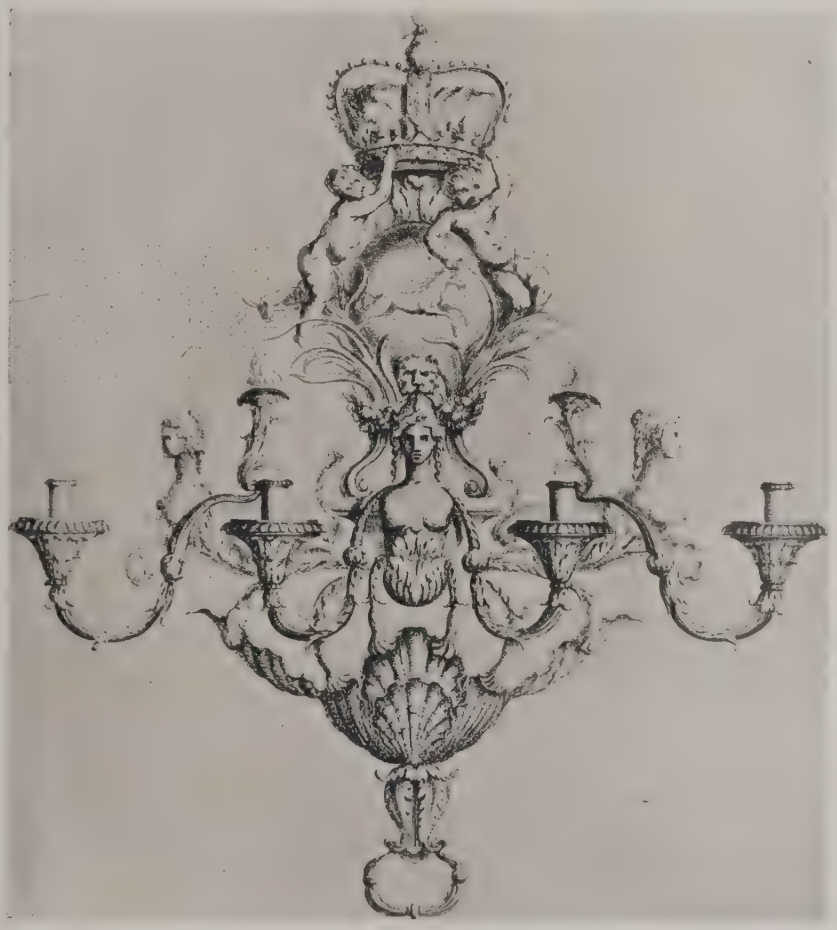

FIG. 307.—DESIGN OF A CHANDELIER for King George II., surmounted by a ball and Royal crown; on the former is the Horse of Hanover: by WILLIAM KENT. *Circ.* 1735.

[1] In "Venus at the Forge of Vulcan," by Jan Breughel (1586-1625), a brass chandelier is suspended from the roof of the forge. Brass chandeliers also appear in pictures of Dutch interiors by the seventeenth-century masters, such as Terborch, Gerard Dou, and Metsu.

[2] August, 1641.

brasse for tapers that I had seene, esteem'd of great value for the curiosity of the workmanship." There are a considerable number of these plain and serviceable chandeliers in churches and chapels and also in private houses, where they have been adapted to electric light. Three specimens of this type now hang in the Board Room of the Royal Insurance Company at Liverpool, and bear the arms of the city of Utrecht. In the vestry at Sherborne Abbey, again, is an example in which the ball is engraved with coats of arms.

FIG. 308.—GIRANDOLE from the third edition (1762) of CHIPPENDALE'S "Gentleman and Cabinet Maker's Director," showing the increased use of branches for holding candles.

The next step in the development of the chandelier, or "hanging branch," as it is called in old inventories, is the substitution of silver or gilt brass for plain metal, and in the tapestry room at Ham House is a small silver chandelier which has hung there since 1679, when, according to the old inventory, it was "blackt over," possibly to conceal its value.

A silver chandelier, survivor of the reign of William and Mary, is still to be seen at Hampton Court in William III.'s Presence chamber. This chandelier is of repoussé work, and might have been designed by Daniel Marot, as it is in the Louis XIV. style prevalent in William III.'s reign. The shields bear the thistle, the harp, etc. There was a silver candle-branch in the drawing-room at Windsor when Celia Fiennes rode through the country taking notes of all she saw. In this case the silver "branch" formed part of a suite of silver, including silver tables, sconces, and stands. Knole, which is exceptionally rich in silver furniture, has a pair of silver chandeliers with eight S-shaped branches.

The copper-gilt chandelier for holding eighteen candles, formerly at Houghton and since removed to Chesterfield House, was considered exceptionally large at the time, and was a favourite object of Tory satire, and much celebrated in the newspapers[1] as a proof of Sir Robert Walpole's extravagance.

It is during the late seventeenth and early eighteenth century that chandeliers of wood first became fashionable in England. More massive than those of metal, which could be hammered into any shape, the wooden chandelier contained fewer and stouter candle-branches, and has a distinctive richness and largeness of style. The tasselled lambrequin motif which appears on the majority of these wooden chandeliers is distinctly French. In the six-light oak chandelier at Speke Hall, the tassel plays a very prominent part in the design; the stout branches are carved with acanthus; the stem has various bulbous enlargements, and is surmounted by a closed crown. That at Brympton dates from the early eighteenth century; its stem is carved with

[1] The Countess of Hertford, writing to Lady Luxborough, June 17th, 1749, says:—"The staircase is very noble, but will require as large a lanthorn to light it as that at Houghton so much celebrated in the newspapers."

acanthus, and its wide-spreading arms, of an unusual double curve, support ten candles. This example, which originally came from Kensington Palace and is surmounted by a royal crown, is painted cream colour, while the pair formerly at Holme Lacy are gilt. The latter pair has eight branches, which are not so massive as in the preceding example, and the masks at the junction of these branches with the stem, and the lambrequin suggest a French origin. The set at Grimsthorpe, and that at the Hospital at Kirkleatham, date from the reign of George I.

In the time of Chippendale, chandeliers were made of brass or glass, but he suggests that his designs could be carved in wood and gilt, which "would look better and come much cheaper." These designs, like much of his work, are in the rococo style, and far more suitable for brass than wood.

The method of construction of glass lustres, or the earlier luxury of lustres hung with drops of rock[1] crystal, was naturally of an entirely different character. The latter seem to have been restricted to palaces and the houses of the extremely wealthy, while chandeliers of glass, though manufactured at Murano as early as the sixteenth, did not finally oust the chandelier of wood or ormolu in England until the late eighteenth century. They were an integral part of the decoration of the reception rooms of an Italian palace of the seventeenth century, with their metal frame hidden under thick clusters of rosettes and ornamental forms of coloured glass, which strike such a discordant note when hung in English houses. In Venice, in the eighteenth century, however, these extravagances gave way to colourless glass, cut and polished.

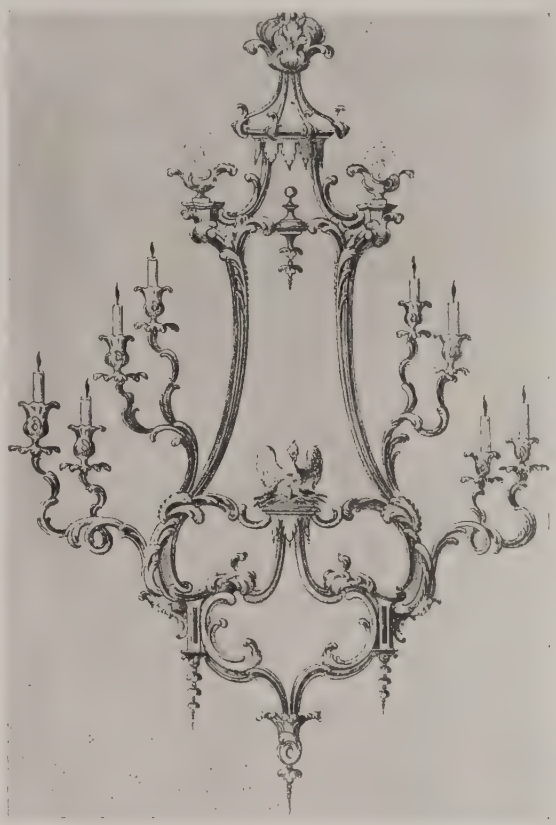

FIG. 309.—One of the many ILLUSTRATIONS FOR CHANDELIERS shown in the third edition (1762) of CHIPPENDALE'S "Gentleman and Cabinet Maker's Director," none of which are given in the editions of 1754 and 1759.

It is difficult, owing to the absence of any documentary evidence, to state whether glass chandeliers were made in England before 1760. It seems highly probable that this was the case, as the glass industry was well established in this country during the eighteenth century, and a chandelier such as that from Burghley House shows a departure from the French type. It must be remembered also that a completely made-up chandelier would have been the most difficult of objects to transport, and that even when the "drops" were imported the chandelier must have been put together here.

During the later years of the eighteenth century—that is to say, after about 1760-70—facilities for lighting had increased, and glass chandeliers are to be found in good preservation in many rooms of well-furnished houses. These, which have a shaped stem with S-shaped cut-glass

[1] A rock crystal "candlestick" appears in the MS. inventory of the Duke of Richmond's furniture at Cobham Hall (1672), and at Hampton Court Celia Fiennes notices "a crystal branch for candles" hanging in the dining-room. In the blue room at Ham House was, according to the inventory, a chandelier with drops of rock crystal, dating from the late seventeenth century.

arms ending in candle cups, and are decorated with festoons of cut-glass drops and pendants, took the place of the earlier brass and wooden chandelier.[1]

Towards 1780 chandeliers were made in the many furnaces which sprung up in England at this date. The Waterford products are after the French style, but rather larger and bolder. There is a fine chandelier in the Waterford Council Chamber, which was put up in 1802.[2]

The working drawings dating from about 1780, in the possession of Messrs Perry, are useful guides to the type of chandelier of the late Adam period, and there is a tradition that he designed and ordered his chandeliers from this firm. The customers for whom the pieces were designed are also entered, and it is interesting to see that English work was shipped to all parts of the Continent. A chandelier was made and sent to Mr (afterwards Sir William) Hamilton at Naples; and to Lisbon on the order of young William Beckford of Fonthill, who was then on his travels in Spain and Portugal.

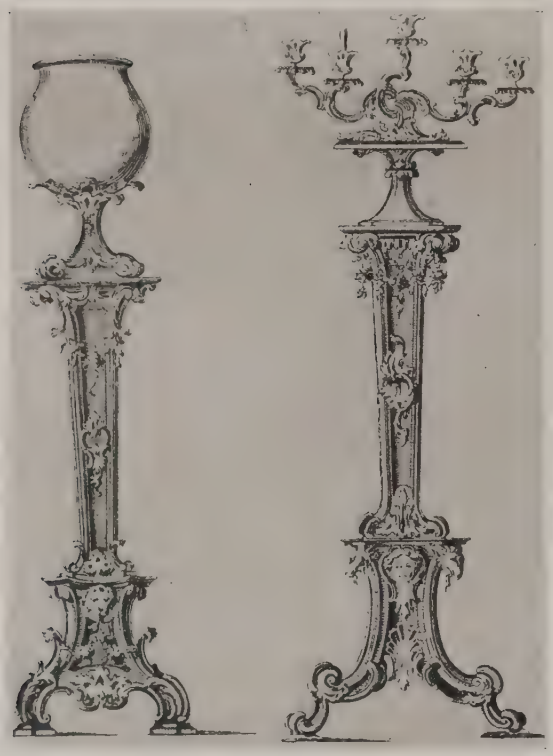

FIG. 310.—LAMP AND CANDLE STANDS, from CHIPPENDALE'S third edition of the "Gentleman and Cabinet Maker's Director" (1762).

It is exceedingly rare that these chandeliers can be traced to any maker or assigned to any definite date. At Arbury, in Warwickshire, however, are two chandeliers of the late eighteenth century, supplied by Perry & Parker, of 69 Fleet Street. A letter from Sir Roger Newdigate inquires the price of a chandelier similar to two eight-light lustres bought in 1788, but for twelve lights. There is also a letter from Perry & Parker (October 17th, 1804), in which they say they have a sketch of the 1788 lustres, but recommend that the branches of the new chandelier be cut plain, as "plain arms have succeeded those cut with hollows and are more generally approved."

China chandeliers are of relative rarity and late date, and the material is indeed hardly suitable. Mrs Lybbe Powys notices in 1766 a "chandelier of Chelsea china, the first of that manufacture, that cost £500, in the Duke's Lodge in Windsor Great Park," shortly after the death of the Duke of Cumberland who had lived there.

On the whole the rooms must have been very insufficiently lighted, even in great reception rooms where several chandeliers were hung in the Italian manner, until the latter part of the eighteenth century. An illumination, such as that of Westminster Hall at the coronation banquet of George II., was, of course, an exceptional event. Here, "though there were 1,800 candles, besides what were on the tables, they were all lighted in less than three minutes by an invention of Mr Heidegger's, which succeeded to the admiration of all spectators; the branches that held the candles were all gilt in the form of pyramids. I leave it to your

[1] Horace Walpole speaks of the lantern of gilt brass for eighteen candles in the hall at Houghton, and records "that it is replaced by a French Lustre."

[2] The works were finally closed in 1851.

lively imagination" (writes Mrs Pendarves) "to have a notion of the splendour of the place so filled and illuminated."

The great period of destruction of chandeliers of glass, wood, or brass was the introduction of gas,[1] for the old examples did not lend themselves to the tubes; but the wiring for electric light is a very much simpler matter, and there has been a revival of old designs in the three materials, and an appreciation of their successive historical development. It is recognised that the colour and restlessness of Venetian glass is a false note in English houses, and that the delicacy of chandeliers of the Adam school is out of place in the more solid decoration of his immediate predecessors; and this is an indication of the thoroughness of the present study of decorative styles, and care for consistency and the minutiæ of art.

Less important a feature in the illumination of rooms, but capable of even greater variety, were the wall-lights or sconces which (with torchères and tripod stands) supplemented the chandelier. In these the light of the candle was increased by a back-plate or reflector of metal, generally brass. The vogue for silver furniture during the reign of Charles II. was responsible for the substitution of silver for brass in the houses of the rich, and Vauxhall glass plates were also frequently used. The silver sconces were often chased with figure subjects, and we read in William III.'s time that his State bedroom at Hampton Court was ornamented with eight sconces of silver, chased with the Judgment of Solomon. There are a number of sconces with two candle-branches at Knole of which the back-plate shows the coronet and the Sackville arms, and some of these bear the London marks for 1685.

During the early eighteenth century tall glass sconces,[2] plain but for a shell or similar ornament as a cresting, were used more frequently than those of metal. Little justice has hitherto been done to the rich design and variety of wall-lights of carved and gilt wood of the early Georgian period, usually without the glass back-plate of the plain pattern of the first years of the century. Very different are the wall-lights of the rococo style, where the candle-branches emerge from a background of fantastic ornament, usually touched with the Chinese taste. In the later eighteenth century the ornament of wall-lights is of a formal and classical style. The wall-lights combined with sconces of Robert Adam show great variety and ingenuity of design, and the number of these designs are a proof of the popularity of the wall-light. Their influence only disappeared when other methods of lighting superseded the candle.

[1] In 1796 a manufactory of gas was established in Soho, and in 1809 the first gas company was formed in London.
[2] "Glass sconces" were noticed by Celia Fiennes at Lord Guildford's house near Epsom.

FIG. 311.—DESIGNS FOR HANGING LAMPS by ROBERT ADAM.

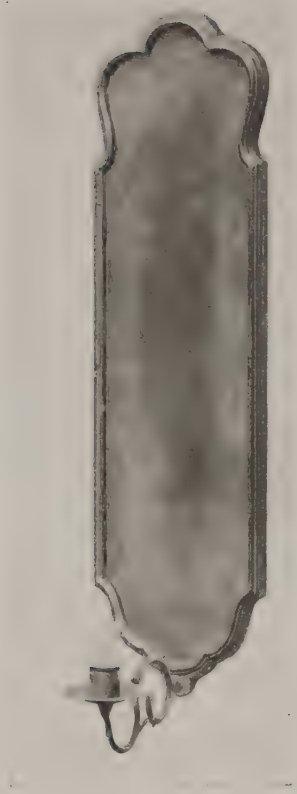

FIG. 312.

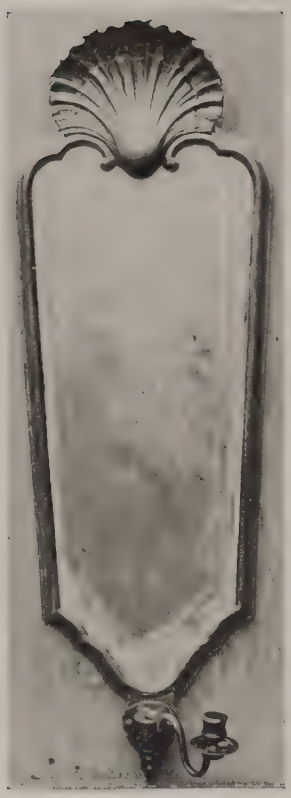

FIG. 313.

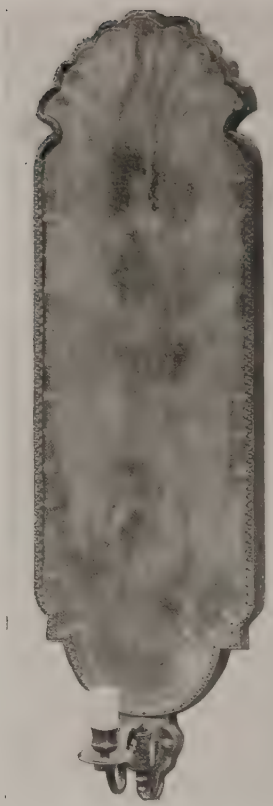

FIG. 314.

FIGS. 312-316.—ILLUSTRATIONS OF GLASS SCONCES of late XVIIth and early XVIIIth century.

FIG. 315.

FIG. 317.

FIG. 318.

FIG. 316.

FIGS. 317 and 318.—BRASS CANDLE BRACKETS. *Circ.* 1700.

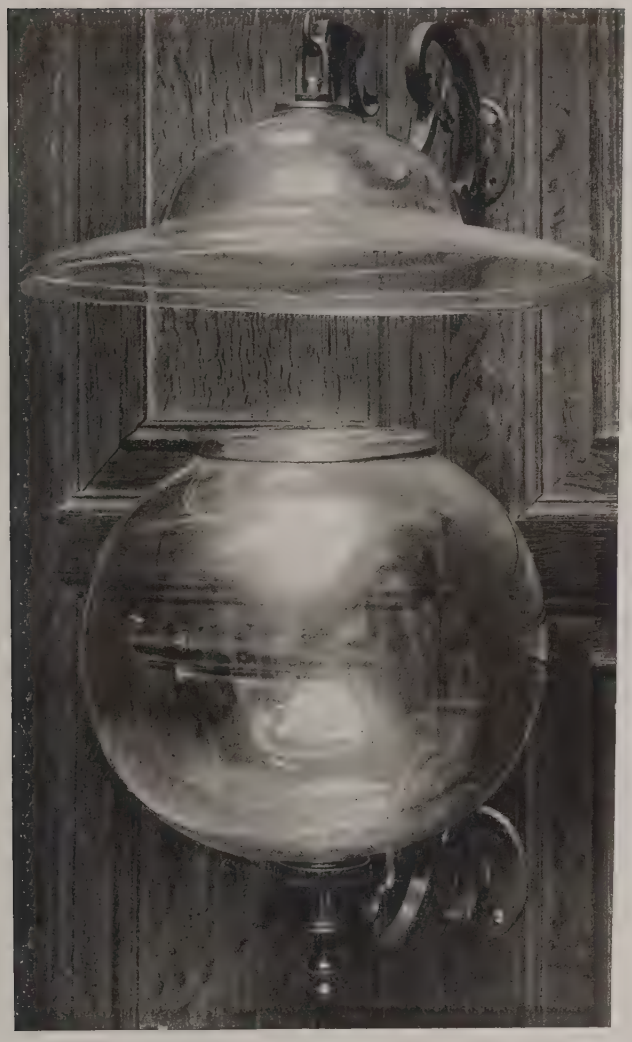

Fig. 319.

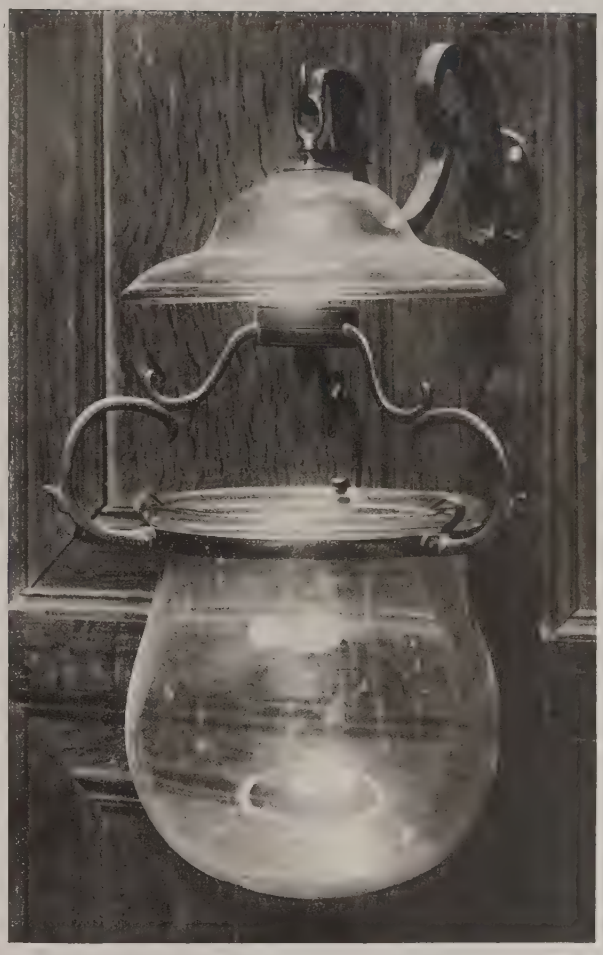

Fig. 320.

HANGING WALL LANTERNS at Grimsthorpe. *Circ.* 1725.

Fig. 321.—SINGLE GLASS ARM at Boughton House; these single arms were frequently used on the sides of chimneypieces of the period. *Circ.* 1695.

FIG. 322.—SILVER SCONCE. *Circ.* 1700.

FIG. 323.—SILVER SCONCE, made by JOHN RAND of Lombard Street, and bearing the London Hall Mark of 1703-4.

FIG. 324.—SILVER SCONCE. *Circ.* 1700.

FIG. 325.—BRASS SCONCE, engraved "EDWARD GORE, 1716."

FIG. 326.—METAL SCONCE. *Circ.* 1700.

FIG. 327.—SILVER SCONCE. *Circ.* 1710.

FIG. 328.

FIG. 329.

SILVERISED SCONCES at TEMPLE NEWSAM. *Circ.* 1725

FIG. 330.—BRASS CHANDELIER (formerly in a church at Newmarket) showing the development in style from the "ball" pattern of earlier brass chandeliers. *Circ.* 1725.

FIG. 331.—SILVER CHANDELIER, the original at KNOLE PARK. *Circ.* 1690.

FIG. 332.—CARVED AND PAINTED WOODEN CHANDELIER at BRYMPTON, formerly at KENSINGTON PALACE. *Circ.* 1700.

Fig. 333.—BRASS CHANDELIER at Hampton Court Palace. *Circ.* 1695.

Fig. 334.—BRASS CHANDELIER. *Circ.* 1700.

Fig. 334A.– SILVER CHANDELIER in King William's Presence Chamber at Hampton Court Palace. *Circ.* 1690.

Fig. 335.—SILVER CHANDELIER at Hampton Court Palace. *Circ.* 1690.

Fig. 336.—CARVED AND GILT WOOD CHANDELIER at Lyme Park. *Circ.* 1750.

Fig. 337.—SILVER AND ROCK CRYSTAL CHANDELIER at Hampton Court Palace, probably designed by William Kent. *Circ.* 1730.

Fig. 338.—CARVED AND PARTLY GILT WOOD CHANDELIER. *Circ.* 1700.

Fig. 339.—CARVED AND GILT WOOD CHANDELIER. *Circ.* 1700.

FIG. 340.—CARVED AND GILT WOOD CHANDELIER, in the Rococo style; the stem of "palm" design. *Circ.* 1740.

FIG. 341.—CARVED AND GILT WOOD CHANDELIER. *Circ.* 1730.

Fig. 342.—CARVED AND GILT WOOD CHANDELIER, the design formed of husks. *Circ.* 1765.

Fig. 343.—CARVED AND GILT WOOD CHANDELIER in the Rococo style. *Circ.* 1755.

FIG. 344. ENGLISH CUT-GLASS CHANDELIER. *Circ.* 1740.

Fig. 345.—CUT-GLASS CHANDELIER. *Circ.* 1720.

Fig. 346.—GLASS CHANDELIER at Durham. *Circ.* 1780.

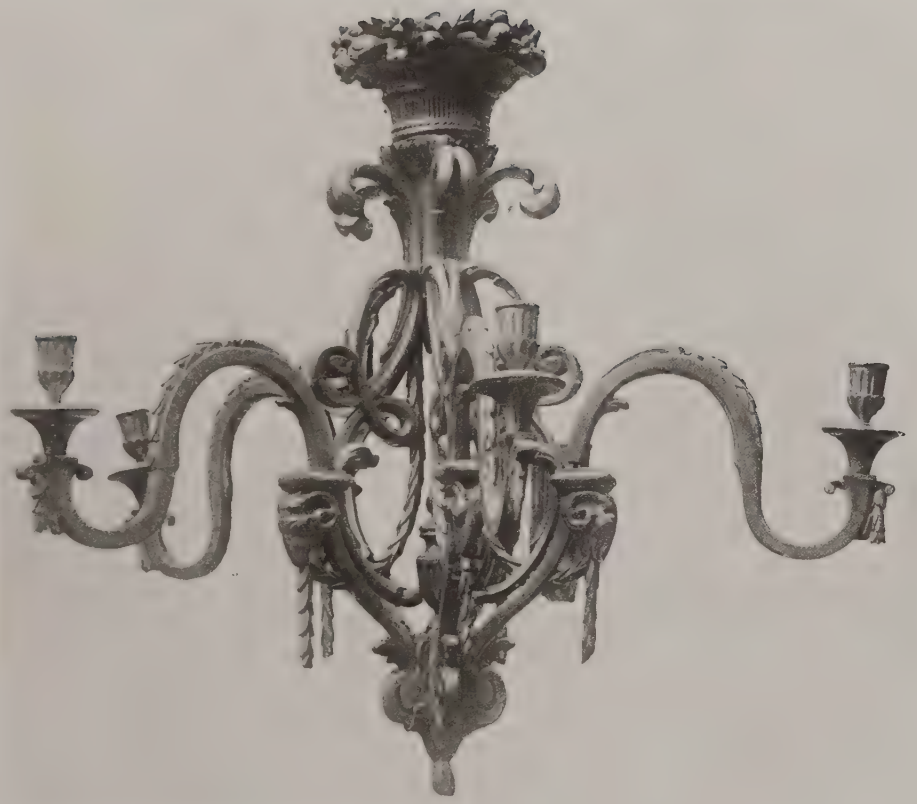

Fig. 347.—CARVED AND GILT WOOD CHANDELIER in the style of Robert Adam. *Circ.* 1770.

Fig. 348.—CARVED AND PARTLY GILT WOOD VASE-SHAPED CANDLE STAND with flammate top, with three branches for candles, resting on truss. *Circ.* 1730.

Fig. 349.—CARVED WOOD AND GILT GIRANDOLE in the Rococo style, with six candle branches, at Temple Newsam. *Circ.* 1760.

Fig. 350.—WALL-LIGHT OF CARVED WOOD in style of Robert Adam. *Circ.* 1770.

Fig. 351.—HALL LAMP on painted wooden pedestal at Kimbolton Castle, designed by Robert Adam. *Circ.* 1770.

Fig. 352.—GILT BRASS HALL LANTERN in the style of Robert Adam. *Circ.* 1770.

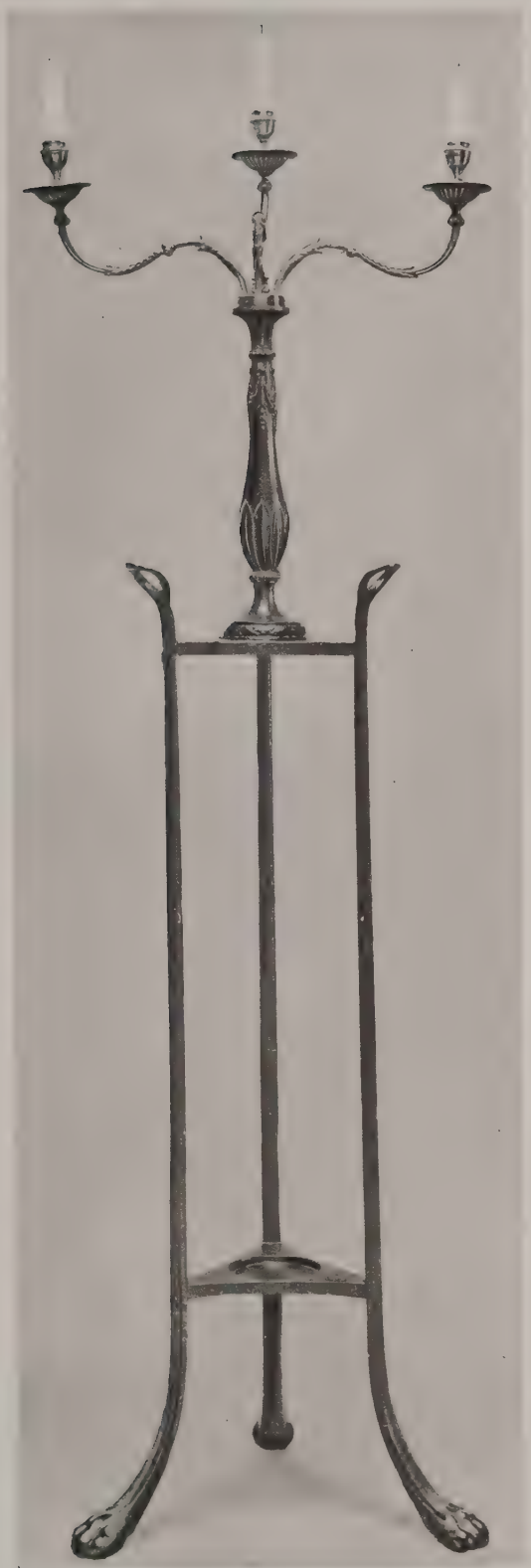

Fig. 353.—IRON TRIPOD TORCHÈRE at Kedleston, designed by Robert Adam. *Circ.* 1780.

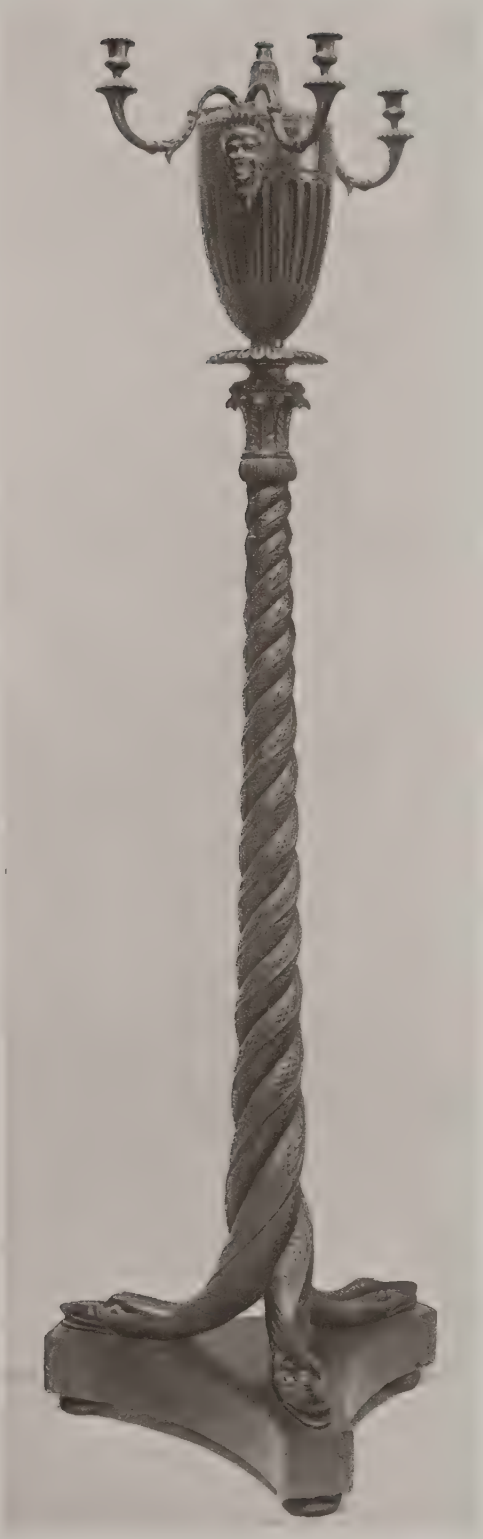

Fig. 354.—CARVED WOODEN TORCHÈRE at Kedleston. *Circ.* 1780.

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